

Udelaide G. Adam

WINTER 1954

\$1.50

# *Art in America*



FIRST ANNUAL ISSUE DEVOTED TO

**Americans with a Future**

UNIVERSITY OF MICHIGAN LIBRARY

# **JACQUES SELIGMANN**

**& CO., INC.**

**MODERN FRENCH PAINTINGS**

**OLD MASTERS**

**DRAWINGS**

**SCULPTURES**

**Contemporary American Department**

**Rico Lebrun**

**Cleve Gray**

**Roger Anliker**

**Carl Pickhardt**

**Constantine Kermes**

**Doris Kreindler**

**5 East 57th Street, New York**



# Art in America

Editor: Jean Lipman

Business Manager: Everett H. Pond

Advertising: Anne Meyering

Design: Louise Vaccaro

Editorial Board: Virgil Barker

John I. H. Baur

Walter W. S. Cook

Louisa Dresser

Lloyd Goodrich

Talbot Hamlin

Bartlett H. Hayes, Jr.

Katharine Kuh

Nina Fletcher Little

Dorothy C. Miller

Earle W. Newton

Duncan Phillips

Edgar P. Richardson

James Thrall Soby

Gordon Washburn

Alice Winchester

Carl Ziggrosser

Address: Weston Road, Cannondale,  
Connecticut

Telephone: Porter 2-7039 (Wilton ex-  
change)

Subscription: \$6.00 a year. Foreign sub-  
scriptions 50 cents extra postage. \$1.50  
the copy. Trial subscription (new sub-  
scribers only) \$3.50.

Unsolicited manuscripts or photographs  
should be accompanied by return post-  
age. *Art in America* assumes no respon-  
sibility for loss or damage of such ma-  
terial.

ART IN AMERICA, Winter, 1954. Vol. 42,  
No. 1, published quarterly. Copyright 1954 by  
Jean Lipman. Printed by the Pond-Ekberg  
Company, Springfield, Mass. Entered as sec-  
ond-class matter April 28, 1936, at the post  
office at Springfield, Mass., under act of  
March 3, 1879.

WINTER 1954

COVER *Rectangular No. 6* by Sidney Gordin

FOREWORD ..... 10

THE EASTERN SEABOARD ..... 11  
James Thrall Soby, Lloyd Goodrich, John I. H. Baur,  
Dorothy C. Miller

THREE NEW ENGLAND ARTISTS ..... 28  
Bartlett H. Hayes, Jr.

THE MIDWEST ..... 32  
Katharine Kuh

RECENT ART OF THE UPPER MIDWEST ..... 40  
H. Harvard Arnason

NORTHERN CALIFORNIA ..... 48  
Alfred Frankenstein

CONTEMPORARY ART IN THE SOUTHWEST ..... 54  
Arthur Millier

TEXAS ..... 58  
Daniel S. Defenbacher

THE SOUTHEAST TODAY ..... 64  
John Richard Craft

WHERE TO SEE "AMERICANS WITH A FUTURE" ..... 80

CONTRIBUTORS ..... 82



PORTRAIT OF YOUTH  
 BY COMMANDER ALBERT K. MURRAY  
 U. S. N. R.



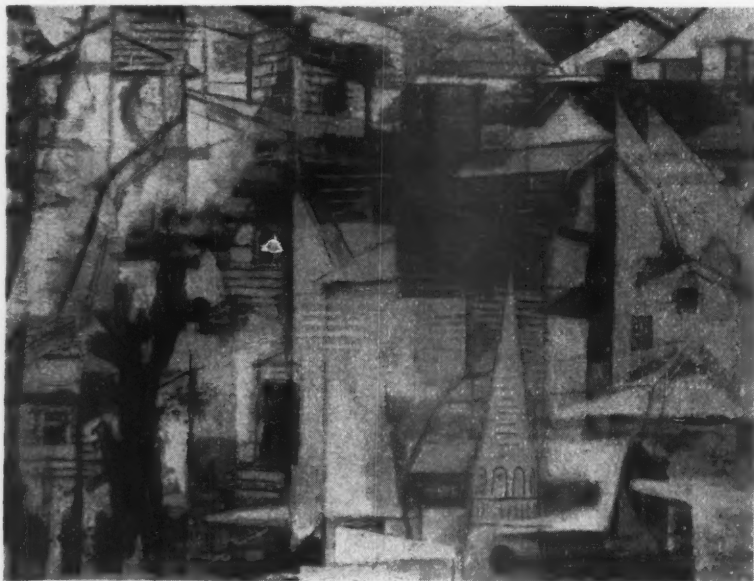
THE VILLAGE SPIRE BY STANLEY W. CRANE

**GRAND CENTRAL ART GALLERIES, Inc.**  
 15 VANDERBILT AVENUE, NEW YORK

*All Works of Art are For Sale*

**GRAND CENTRAL MODERNS**  
 120 EAST 57th ST., NEW YORK

NEW ENGLAND BY VICTOR CANDELL



THE STORM  
 BY MILTON HEBALD







*A Profitable Hour from New York*

## JOHN KENNETH BYARD

SILVERMINE • NORWALK • CONNECTICUT



Telephone: TEmple 8-9412

AUTHENTIC AMERICAN ANTIQUES

THE  
DOWNTOWN  
GALLERY 32 EAST 51 ST.

*established 1926 - by Edith G. Halpert*



AMERICAN ART



DAVIS  
DOVE  
KARFIOL  
KUNIYOSHI  
MARIN

O'KEEFE  
SHAHN  
SHEELER  
SPENCER  
ZORACH

*William M. Harnett*

AMERICAN FOLK ART

GALLERY established 1929

## PARKE-BERNET GALLERIES, Inc.

980 MADISON AVE., NEW YORK 21

*Public Auction Sales of  
Art and Literary Property*

Featured at intervals during each season

**PAINTINGS  
AND DRAWINGS**

By

AMERICAN AND  
EUROPEAN ARTISTS

SEPTEMBER TO JUNE



LESLIE A. HYAM, President

HIRAM H. PARKE  
Chairman of the Board



Ask to be placed on our mailing list  
to receive our Monthly Bulletin  
there is no charge

NICHOLAS M. ACQUAVELLA  
GALLERIES

OLD AND MODERN  
PAINTINGS

119 E. 57th Street

New York City



FAMILY PORTRAITS  
MINIATURE PORTRAITS  
OFFICIAL PORTRAITS  
PORTRAITS FROM  
PHOTOGRAPHS

PORTRAITS, INC.

PORTRAIT CENTER OF AMERICA

136 EAST 57 STREET, NEW YORK 22, N. Y. • LOIS SHAW • HELEN APPLETON READ

HIRSCHL & ADLER

*presents*

TWO HUNDRED YEARS  
OF AMERICAN ART

*from its notable collection  
of American paintings*

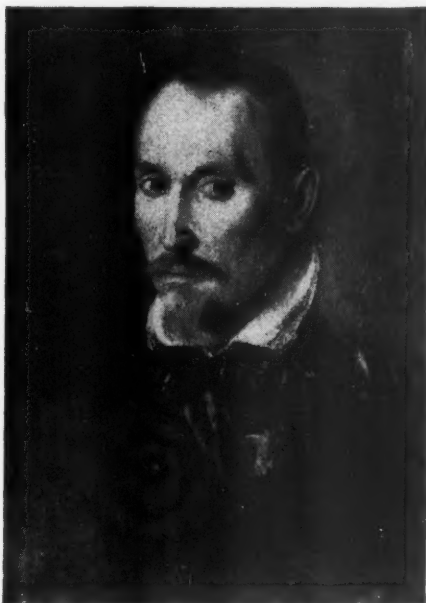
THROUGH FEBRUARY

270 PARK AVENUE  
Building "B"  
between 47th & 48th Streets

*Gallery Hours*  
Monday through Saturday  
9:30 a.m. — 5:30 p.m.

FRENCH & COMPANY, INC.

Established 1840



"PORTRAIT OF AMBROGIO DE SPINOLA"  
by VELASQUEZ (Spanish, 1599-1660) 21½" x 15½"

210 East 57th St., New York, N. Y.

WORKS OF ART - PAINTINGS  
SCULPTURE - FURNITURE - TAPESTRIES  
AND DECORATIONS

Modern Era Rarities  
in Silver

Works of individual silversmiths of the early 20th century handicraft movement — "future antiques" of a distinctive class representing the old ways of artistry in metals and the appreciation of a discriminating supporting patronage — are and were in fact rarities at once, as any objects of hand skills are in this age, and in the degree of technical proficiency and virtue of design displayed to be evaluated as from a limited series even as their predecessor antique elders which have besides taken on the lustre of survival and associations from more primitive years.

PRICED \$300  
TAX INCLUSIVE  
SUBJECT TO SALE



The reappearance to market of any examples such as we illustrate presents opportunity for renewed pride of useful possession of the unusual or even unique in the midst of the generally mass-produced economy lines of choice now prevailing. This is a four piece Coffee or Chocolate Service in handwrought Sterling Silver, by Karl G. Leinonen, member-craftsman of The Handicraft Shop of Boston, fashioned in 1906, the maker associated in the same workshop then in Wellesley Hills, Mass., with other individual men and women silversmiths executing special designs to order or for exhibition and sale at arts and crafts centers.\* The identifying mark was an anvil between H and S in rectangle, accompanied by initial of the maker and date. For further notes regarding this shop which originated in Boston in 1901 sponsored by Arthur Astor Carey, first president of The Arts & Crafts Soc. of Boston, and other 20th century silver workers of the region, see "Arts and Crafts in N. E." by Allen H. Eaton (Harper & Bros., 1949).

\* George C. Gebelein, after advanced prior experience as a youthful practicing journeyman silversmith, began his individual enterprise as an associate in The Handicraft Shop, 1903-08. In January 1909 he established himself independently in the Gebelein shop at its present location, where we continue to exhibit fine specimens of the work performed here.

GEBELEIN *Silversmiths*

*Antique & Modern Silver at a Workshop of the Craft*  
79 CHESTNUT STREET, BOSTON 8, MASS.



A rare and superb pair of wall brackets by Samuel McIntire, Salem, Mass., circa 1800 - 10. Maple carved and gilded with intermixed white paint, 29" high. For some years on exhibition at the Boston Museum of Fine Arts



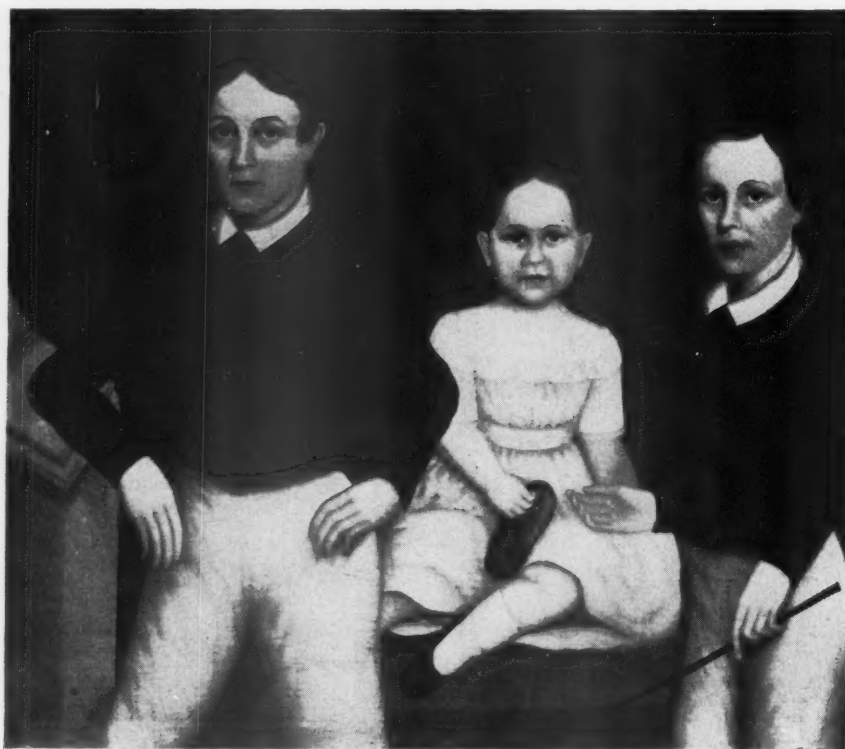
## JOHN S. WALTON

427 Park Avenue

PL 9-1444

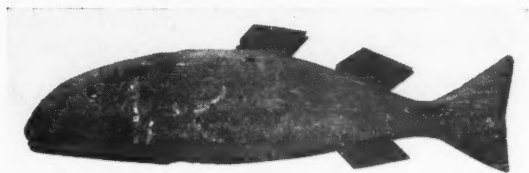
New York City

*Specializing in the Finest American 18th Century Furniture*



**ALFRED ARNOLD**      **AMERICAN ANTIQUES**  
Route 202      New Hope, Pennsylvania      Telephone 3742





*Florene Maine*

AMERICAN  
ANTIQUES

U. S. ROUTE 7, NORWALK - DANBURY ROAD

P. O. RIDGEFIELD, CONN. — PHONE 6-7386



**HELENA PENROSE**  
"Headquarters for Americana"  
**EARLY AMERICAN ANTIQUES**

One of the Most Extensive  
Collections in the United States

931 3rd Ave. Plaza 3-7395 New York City



**RARITIES IN AMERICANA**

Wood Carvings — Weathervanes  
Inn and Trade Signs — Paintings

**MARY ALLIS**

Southport

Connecticut

By appointment — Fairfield 9-1366



# Foreword . . .

## Americans with a Future

This special issue was developed with the help of an editorial committee consisting of John I. H. Baur, Dorothy C. Miller and James Thrall Soby, with Lloyd Goodrich as chairman. It is the first of an annual series planned to present to the public a sampling of the many talented young or relatively unpublicized painters and sculptors working in various parts of the country. In so wide a field, the selection of artists was necessarily more or less arbitrary, intended to be representative of the promising artists of each region, rather than a comprehensive or definitive roundup of all new talent.

The selections were made and the articles written by key critics and museum people in eight major art centers. For the Eastern Seaboard the editorial committee named above selected the six artists to be represented, and members of the committee wrote the introductions and the critical texts on the artists. For each of the other areas a single person selected the artists and wrote the introduction and critical text. I want to express my thanks and that of the Editorial Board to all these contributors, whose interest and cooperation made this special issue possible.

We feel that the artists selected add up to a varied and interesting group, and we hope that as individuals they will be able to develop fully the promise that prompted the choice of their work for this presentation.

One of the aims of the introductions was to decide whether any regional character or flavor distinguishes the art of each area. While some local characteristics were noted, the relative absence of regionalism as such emerges as a significant conclusion. Others have to do with the growing importance of the university in the art world today; changing relationships between artist, dealer and public; and new stylistic trends.

Future annual issues of this kind, while not necessarily using the same methods of selection and presentation, will have the same general aim — to present to our readers samplings of relatively new and unpublicized talent throughout the country.

—THE EDITOR

BILL BOMAR  
BYRON BURFORD  
GARDNER COX  
LEW DAVIS  
SEYMOUR FOGEL  
ROBERT FRAME  
PAUL FRAZIER  
SIDNEY GORDIN  
JOSEPH GOTO  
GEORGE HARTIGAN  
FENTON KASTNER  
HERBERT KATZMAN  
WILLIAM KIENBUSCH  
GEORGE LLOYD  
ROBERT McCHESNEY  
ROBERT NICKLE  
DAVID PARK  
GILMER PETROFF  
RUDY O. POZZATTI  
SYD SOLOMON  
EVELYN STATSINGER  
DUNCAN ROBERT  
STUART  
JEAN TOCK  
HAROLD TOVISH  
CHARLES UMLAUF  
ROBERT VICKREY  
PEGOT WARING

# The Eastern Seaboard

## New York City—Art Capital

BY JAMES THRALL SOBY

*Museum of Modern Art*

There are numerous signs that New York City in very recent years has become a different kind of center for living American artists than it was before the war. The physical indications of the change are plain. To begin with, there is no longer a central market place for the wares of painters and sculptors in the sense that 57th Street was one for decades. Many of the established galleries have moved up or down or across town. And an astonishing number of new galleries have come into being, their rentals modest, their staffs small, their atmosphere quite unlike that of the street-level emporia where once the walls were brocaded to soften discussions of price. Many of the newer galleries specialize in the work of little-known painters; they handle sculpture and prints, too, whereas twenty years ago the hand-painted oil was the dealers' principal stock in trade. The atmosphere of most of these galleries is that of intimate partisanship, so that sometimes it is difficult to be sure whether one is talking to the manager of a given gallery or to the painter, sculptor or print-maker whose images are on display. In brief, the over-all intellectual ferment in the contemporary American field seems more pervasive now than for a long time.

The artists themselves have tended lately to congregate and expound, to agree, explore and quarrel, as seldom before in modern New York. It is as though to some degree Paris' extraordinarily fertile Bohemia had been transferred here, and few of the city's leading younger painters and sculptors have any doubt whatever that they live and work in an art center infinitely superior to its French counterpart. To attend one of the artists' meetings on 8th Street, for example, is to be made aware of a feeling of assurance and pride among the participants. The talk sometimes descends to a rather cocky chauvinism. But it is vigorous talk and unafraid: a few shout, but no

one whines. The newer American artists are on their own road, and they know it.

But what direction will the road take? The answer is complicated by the very vitality of the postwar movements; the changes in direction are often swift, but they are hard-fought and convinced. A few gifted young painters like Robert Vickrey continue to work in the tradition of intensified realism founded by their elders, Hopper, Shahn and others. But the impetus of our century's visual revolutions is by no means spent, and among our painters there seems to be a rising emphasis on the expressive capacities of medium for its own sake — as a sort of idiosyncratic phenomenon to which anecdotal, social and even non-objective values make only a minor contribution, if any. The glittering impasto of Herbert Katzman is a case in point; the spontaneous tonal brilliance of George (Grace) Hartigan is another. The shift away from formalized research is epitomized by the reported statement of the latter artist, on waking one morning, that she could no longer paint abstractions but was impelled to rediscover *painting*. And William Kienbusch's pictures have become steadily richer in sensuous content.

With the sculptors whose work is here reproduced, the case is slightly different. The influence of Constructivism, with its manipulations of asymmetric balance, is still strong, as in the impressive works of Sidney Gordin. On the other hand, some of the more interesting young sculptors, like Paul Frazier, have followed the trend toward a more explicit humanism for which Europeans of the calibre of Henry Moore and Marino Marini have stood.

No true generalization can be made about the six young artists illustrated on the following pages, of course. The real question is talent rather than direction, as always, and talent the six seem to have in gratifying measure.



✓ **WILLIAM KIENBUSCH: Herring Weir.** Ink, casein. 1953  
*Kraushaar Galleries, New York City*



# Eastern Artists

Selected by

Lloyd Goodrich, John I. H. Baur, Dorothy C. Miller, James Thrall Soby

## WILLIAM A. KIENBUSCH *Exp.*

William A. Kienbusch was born in New York in 1914. At Princeton University he majored in the fine arts, graduating in 1936. Then a season at the Art Students League, a summer at Colorado Springs Art Center, and a year in Paris studying with Abraham Rattner. Returning to America in 1938, he studied two years with Anton Refregier, and one more with Stuart Davis at the New School for Social Research. The war years were spent in the Army, teaching camouflage, compiling bomber targets, and painting a mural in Guam.

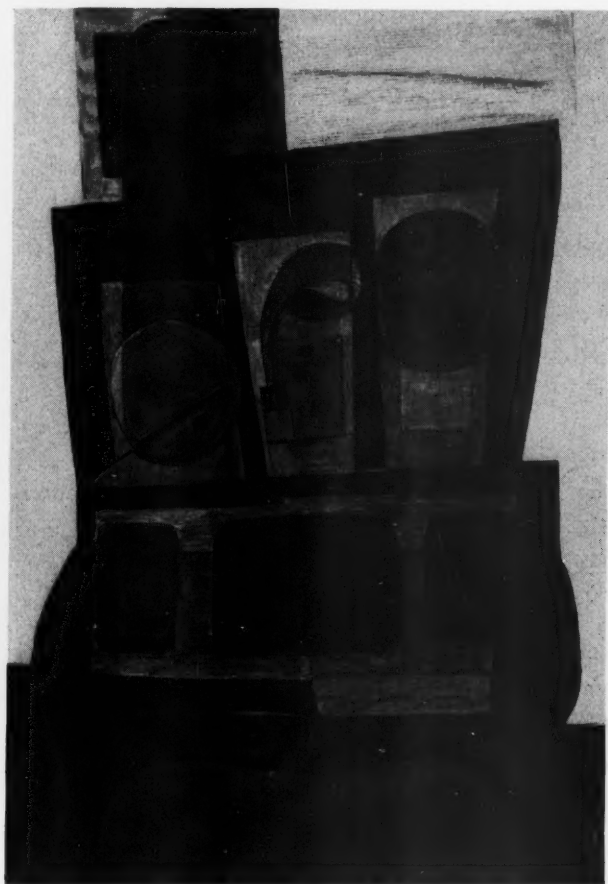
It was not until after the war that his fuller development as an artist began, and not until

four years ago that his work became known through exhibitions, including several one-man shows at the Kraushaar Galleries in New York.

Kienbusch's art grows out of nature, and in particular out of the landscape of Maine, where his summers are spent. "I am at ease with nature," he has written. "I am not at ease with cities, and my reactions to people seem too personal to paint." Out of such familiar country things as gray stone walls, weather-beaten barns, rail fences, trees, rocks — out of their substance, texture and inner life, he builds an art, semi-abstract in style, highly personal in flavor.

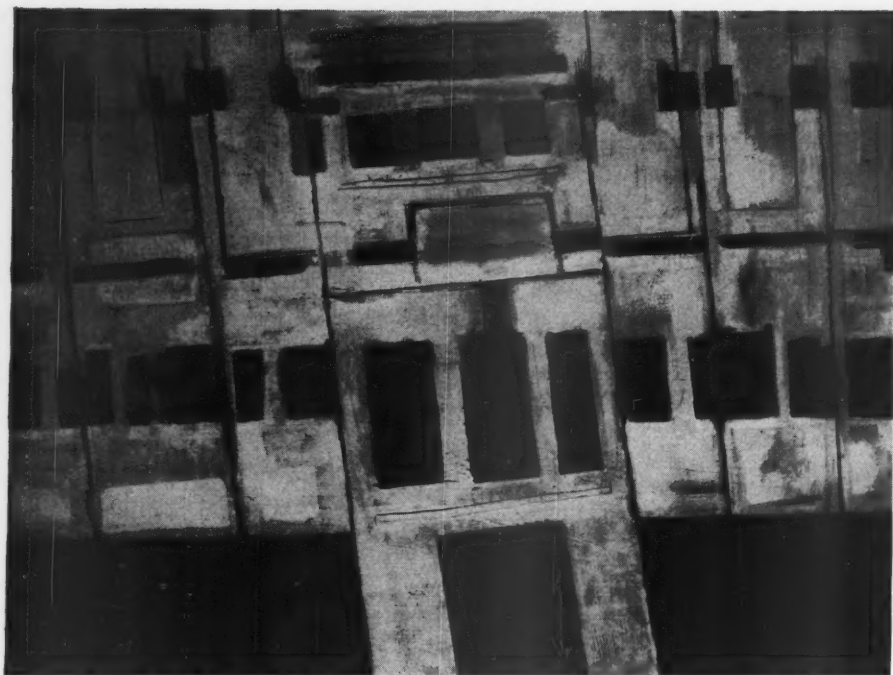
His aim can be defined in his words: "To

✓ WILLIAM KIENBUSCH: New England Stove  
Casein, pastel, charcoal, newspaper. 1948  
Kraushaar Galleries, New York City



WILLIAM KIENBUSCH: Barn and Fences #3  
Casein, ink, masking tape. 1949  
Kraushaar Galleries, New York City





✓ WILLIAM KIENBUSCH  
Fog, Hurricane Island  
Ink, casein. 1953

Collection of  
Mr. and Mrs. Charles Carpenter,  
New Canaan, Connecticut

achieve a personal feeling and expression for the inner reality of the world of nature." Of *Twin Pine* he says: "I wanted to do a *portrait of a tree*, the world of a tree, its large and little forms, its space, its light, and I wanted to give the spectator the feeling of being, so to speak, 'inside the tree.'" This self-identification with the life of nature is central in his art.

These sensations and meanings he translates into purely plastic language. While growing directly out of nature, his art is not naturalistic. The elements of nature are transformed into graphic symbols, as definitely visual and physical as in the art of children or savages. These symbolic images, bold, simplified, often massively geometrical in form, have the primitive expressiveness of cave drawings or totem poles. His style is primarily graphic, alive with dynamic movement and strong rhythms; sometimes the repetition of elements produces a drum-like rhythm. The large forms, the sensitive play of textures, the austere harmonies of earth colors and silvery grays, create pure designs which are powerful and complete in themselves, apart from their poetic evocation of nature.

While all his paintings are done in his studio, many of them during his eight months in New York, he makes many outdoor studies for them,



WILLIAM KIENBUSCH: *Twin Pine*. Casein. 1950  
Whitney Museum of American Art, New York City

direct from nature, including quite factual notes. His favorite mediums are casein and gouache, but handled like oil in scale and force.

Kienbusch's art is individualistic; he is not a school man. He says that he feels closer to the native tradition of Ryder, Eakins and Homer than to contemporary movements abroad; and that the only important influence of which he is aware is that of Marsden Hartley, chiefly in his earlier work.

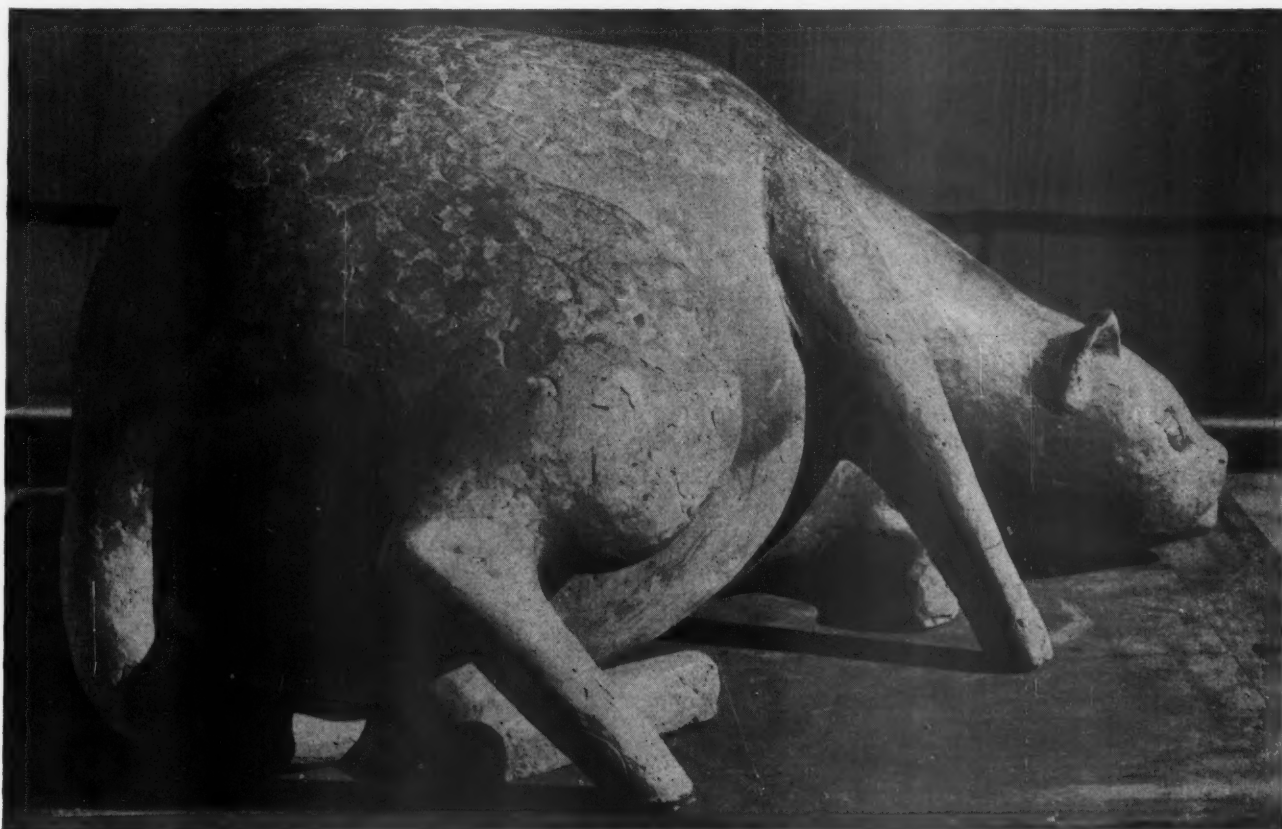
LLOYD GOODRICH



## PAUL FRAZIER

Paul Frazier is the Ohio-born son of a Methodist circuit preacher, an ex-fighter pilot with the American Air Force in Italy and now, at thirty-one, teacher of sculpture in the art school of the Munson-Williams-Proctor Institute at Utica, New York. Born May 6, 1922, in Pickaway County, he finished his education after the War at Ohio State University, graduating with a B.F.A. in 1948. When he entered college he had intended to become an industrial engineer, but in the fall of 1946 he switched his major to art and the following spring began to study sculpture with Erwin Frey. That same year he won a pair of prizes with two of his first pieces — one at the Columbus Art Society Annual, the other at the Ohio State Fair. (Even these were not his first, since he had taken several awards with soap carvings as a child.) His formal education was completed at the Cranbrook Academy of Art, where he studied with William McVey, and at one summer session (1948) of the Skowhegan School of Painting and

Sculpture, working under José de Creeft. Today Frazier feels he owes much to McVey's encouragement and practical help. From his own pocket, the older sculptor lent him the funds for a nine-month visit to Europe after he graduated from Cranbrook with his M.F.A. in 1949. Six months of that trip were spent in Paris, four of them working with Ossip Zadkine, who proved unsympathetic and had, Frazier believes, no influence whatever on his sculpture. The rest of the time he travelled, visiting museums and galleries, absorbing much and doing virtually no work himself. He returned to the United States in 1950, avoided starving by working in a glass factory in Lancaster, Ohio, during that summer, and in the fall joined the teaching staff of the University of Minnesota where he remained until the spring of 1953. That year saw his first one-man exhibition at the Walker Art Center in Minneapolis and his transfer to his present position at Utica. Of the "big" exhibitions, he has shown so far only in the third



PAUL FRAZIER: Pregnant Cat. Painted terra cotta. 1951  
*Collection of the Artist*



✓ **PAUL FRAZIER: Condemned Man**  
 Painted terra cotta. 1952  
*Collection of the Artist*

**PAUL FRAZIER: Spinster.** Painted terra cotta. 1951  
*Cranbrook Museum, Birmingham, Michigan*





PAUL FRAZIER: Rolling Red Horse. Painted terra cotta. 1952  
*Collection of the Artist*

sculpture International at Philadelphia in 1949.

Frazier is well aware that his style is still in a formative stage. This is one of the reasons that he prefers to work in terracotta or direct plaster (i.e. plaster built up over an armature). These media allow relatively rapid work compared with carving, or even casting from clay, and permit him, he feels, to experiment more freely and to find his way with fewer technical hindrances. But there is also a deeper reason for his devotion to modelling. He has rebelled, like so many sculptors of his generation, from the limitations imposed by the materials and techniques of direct carving — from the necessity of dealing with grain, polish and texture, with the constricted shapes of block or log. In his own case, he found it impossible to carve without getting embroiled in a kind of stylization that seemed over-exploited and incapable of yielding fresh solutions. Unlike many of his contemporaries, however, he has not gone to the opposite extreme of open construc-

tion in welded metal, with its complete emancipation from the self-contained esthetics of traditional sculpture. There is a quite conscious conservative grain in Frazier's mind which tells him that he is not yet ready to abandon either subject or a kind of deeply satisfying tactile form. His most important discovery has been the eloquence of simple volumes subtly related — the way in which variations of ample spheres, cylinders and cones can build a cat that is symbolic of all cats, a man that is all men. He acknowledges a considerable debt to his colleague at Minnesota, the sculptor Harold Tovish, for the new direction which his work has taken, but while the influence is apparent, it is far from overwhelming and is already beginning to disappear. What emerges most strikingly in these still youthful pieces is Frazier's innate sense of form which seems to be growing in both strength and individuality as his work matures.

JOHN I. H. BAUR



## GEORGE HARTIGAN

George Hartigan began the serious study of art about twelve years ago, while she was working in a war plant as a mechanical draftsman. Born in Newark, New Jersey, on March 28, 1922, she spent her childhood in Millburn where she took the usual public school art classes. With only a rudimentary notion of how to use a ruler and compass, she got her first drafting job at a factory in Bloomfield in 1940, taking night courses in the subject at the Newark College of Engineering. At the same time she began to paint rather amateurish watercolors for her own pleasure. When a fellow worker showed her reproductions of work by Matisse, she was fascinated and, at his suggestion, began to study with Isaac Lane Muse, who had a studio in Newark. In 1942 she transferred to a job shop in New York. Muse had also moved across the river and she continued to study with him until 1947. The year 1948 was spent painting in Mexico, with her husband, and it was at this time that she decided to give up her industrial work and devote her full energies to painting. She first exhibited in the "Talent 1950" show at the Kootz Gallery, for which one of her pictures was selected by Clement Greenberg and Meyer Schapiro. Since 1951 she has had yearly one-man exhibitions at the Tibor de Nagy Gallery and has sold one painting to the Museum of Modern Art.

In the course of her still brief professional ca-

reer, Hartigan's art has traversed the same curve followed by much of our modern painting. Her amateur work was entirely traditional, since no breath of the modern movements had reached Millburn's school system. Muse opened her eyes to the whole School of Paris and for a long time she was overwhelmed by its influence, particularly that of Matisse, whom she still admires greatly. Just before she went to Mexico her interest swung towards the non-objective painting of the so-called



GEORGE HARTIGAN  
The Persian Jacket. Oil. 1952  
Museum of Modern Art, New York City



GEORGE HARTIGAN: Study after Tiepolo,  
"The Building of the Trojan Horse." Oil. 1952  
Tibor de Nagy Gallery, New York City

✓ GEORGE HARTIGAN  
Seated Greek Girl  
Oil. 1953  
*Tibor de Nagy Gallery*  
*New York City*



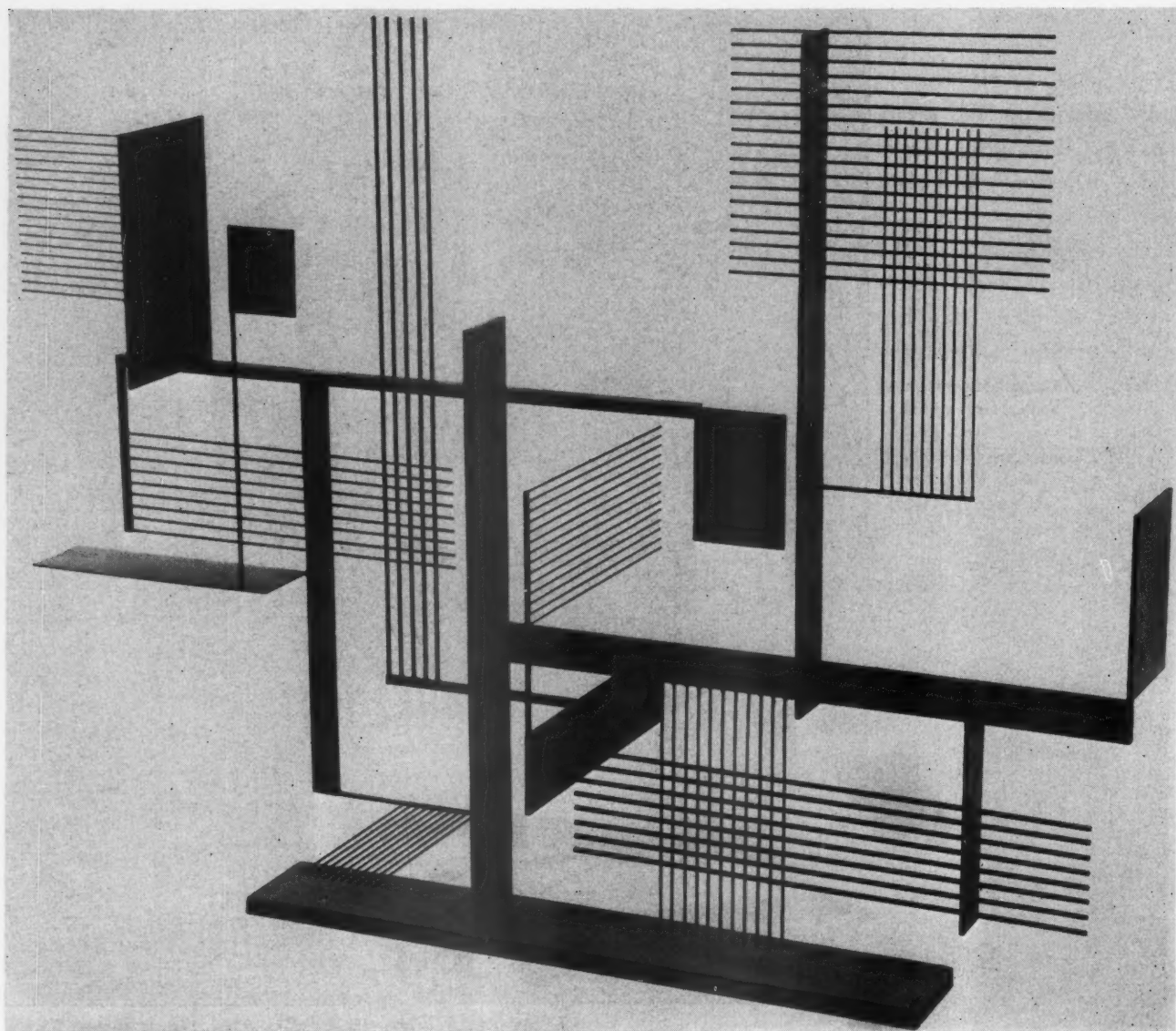
New York School, or abstract expressionists, and for several years she worked in a completely abstract vein. Still discontented, she began, in 1952, to study the old masters, spending many hours at the Frick and Metropolitan museums. To consolidate her understanding, she made several studies after — or more accurately reinterpretations of — the great art of the past. Some of these were quite realistic. Others, like the one based on Tiepolo's *Building of the Trojan Horse*, were semi-abstract but caught with remarkable perception the color and movement of the original. Since then she has returned to a more figurative style, although it still varies widely in its degree of abstraction.

This question of abstract or not-abstract interests the artist today much less than it used to. The human figure has become her principal theme and the problems of each picture seem to dictate

its measure of recognizability. Now her principal concern is with a strong architectural form wedded to very personal harmonies of tone and color. Often there is a strong tension between these formal and tonal elements. Her color is frequently as emotional as that of the fauves or certain expressionists in its intensity and relations — strong reds and purples shouting at each other, for instance, in the *Seated Greek Girl*. Yet unlike expressionist painting (which Hartigan distrusts), her work has grown calm, massive and monumental in design, its architecture controlling and disciplining the feeling brilliance of her palette. Out of much that was tentative and experimental she has reached, in the last two years, an understanding of what she wants to do and has already made a notable accomplishment in this direction.

JOHN I. H. BAUR





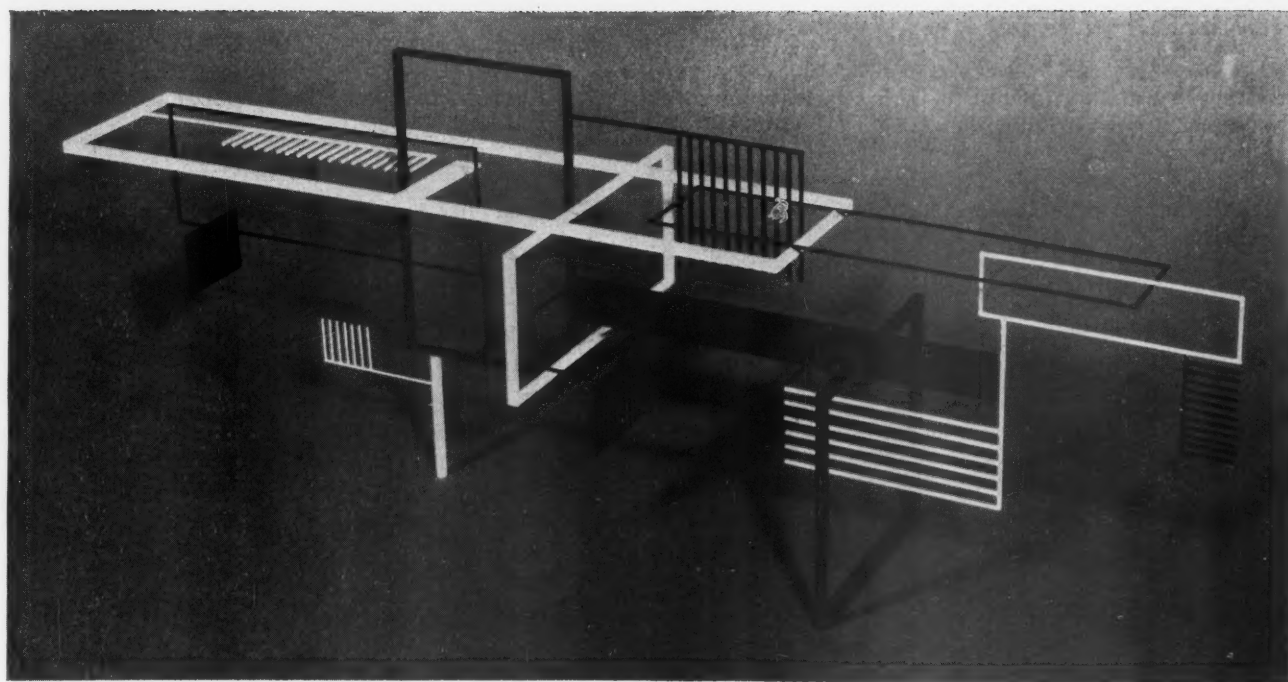
✓ **SIDNEY GORDIN: Rectangular #4.** Steel painted black and red. 1952  
Grace Borgenicht Gallery, New York City

## **SIDNEY GORDIN**

Like his more famous predecessors in constructivism, the brothers Gabo and Pevsner, Sidney Gordin is of Russian origin. He was born at Cheliabinsk, October 24, 1918, spent his early childhood in Shanghai, China, and at four was brought by his family to Brooklyn. In Brooklyn Technical High School he considered becoming an architect and took several courses in drafting, wood and wrought iron work. By the time he graduated in 1937 his interest had swung to art, and the next four years were spent at Cooper Union studying with Morris Kantor, Byron Thomas, Leo Katz and Carol Harrison. The last two had the greatest influence on him, although he

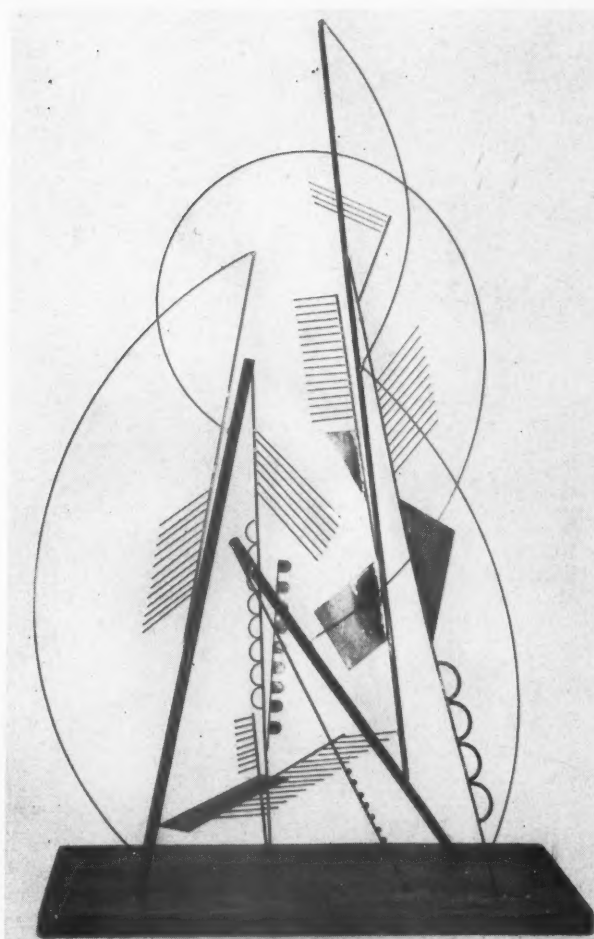
feels that the school helped him most by its atmosphere of independent thinking. His work at Cooper Union was principally in painting and drawing and it was not until 1949 that he began his experiments with wire sculpture. He first exhibited at the Metropolitan Museum's American Sculpture exhibition in 1951 and since then has had three one-man shows at the Peter Cooper Gallery, the Grace Borgenicht Gallery and at Bennington College. The Whitney Museum of American Art included him in its 1952 and 1953 Sculpture Annuals and recently purchased his first piece to go into a public collection.

Gordin's development as a sculptor has reversed



✓SIDNEY GORDIN: Rectangular #3  
Steel painted black and white. 1951  
*Grace Borgenicht Gallery, New York City*

the direction followed by many of our slightly older abstractions, although it is too soon to say whether this is more than a temporary trend on his part. Men like Noguchi, Roszak and Lassaw were early fascinated with the precise, machine-like forms of constructivism and its open patterns which enclose space rather than fill it. Yet almost all of them (except for the pioneer Gabo and a few younger figures like Richard Lippold) have eventually departed from its clarity and architectural precision, preferring ragged or amorphous shapes which speak a more romantic language, even though they still owe a nominal debt to constructivism's open design. Gordin, on the other hand, started with quite free patterns of swooping curves and irregular forms. Since then he has moved steadily towards a more strictly rectilinear and geometrical style which, in many pieces, strongly suggests the intersecting planes of modern architecture. This is neither so mathematical nor cerebral as it may sound, for Gordin's personal contribution to constructivism has been an almost jaunty gaiety, a lightness and airiness which are quite exhilarating. This effect is partly achieved by color, many of his pieces being painted in contrasting tones of black, white and bright red. It is even more a matter of form and proportion, by which [continued on page 70]



SIDNEY GORDIN: Circus. Steel. 1951  
*Grace Borgenicht Gallery, New York City*

## HERBERT KATZMAN *eff*

Herbert Katzman is one of a group of young artists launched by the Downtown Gallery in 1951. A year later six of his paintings were hung in the Museum of Modern Art's "15 Americans" exhibition. He still has not had his first one-man show, although he has exhibited in several of the country's large annuals and is already represented in three of its major museums.

Born in Chicago in 1923, Katzman was educated at the Senn High School and at St. John's Military

Academy. At twelve he took children's art classes at the Art Institute of Chicago, where he made the precocious decision to become a painter. At seventeen he enrolled in the Institute's adult classes but left two years later to enlist in the Navy as a seaman 1st class. Medically discharged in 1944, he resumed his studies at the Institute, working chiefly under Boris Anisfeld (the finest teacher, he says, that he has encountered) and Francis Chapin. He graduated in 1946 with a



✓ HERBERT KATZMAN: Brooklyn Bridge. Oil. 1951-52  
Downtown Gallery, New York City



John Quincy Adams Travelling Fellowship and went to Europe the following year. With the help of funds from the "G. I. Bill," he stretched the trip to three and a half years, much of that time being spent in Paris. There he made token appearances at the Académie de la Grande Chaumière, but for the most part worked independently and did not seek out the contemporary French artists. He also travelled in Belgium (where he met and drew Ensor), Holland, Germany, Czechoslovakia, Italy, England and Scotland before returning to America in 1950.

He lives today at New York City, New York, and exhibits at the Alan Gallery.

Katzman has known, from early in his career, exactly what he wanted to do. "I paint the things around me that I like," he wrote for the "15 Americans" catalogue, "and if at times the paintings move it's because I am moved by the world around me — in that sense I suppose I am an expressionist painter. I do not paint abstractly because if I give up the appearance of the world I find I am unable to become involved in it. . . . I like the way the yellow-black sky looks over the Brooklyn Bridge, the way the sun hits a building, or the way my wife looks in an ochre-green dress. These are the important things to me and they are wonderful to paint."

Katzman's visual enthusiasm is boundless. When he was in Paris he happened on a magazine picture of a handsome bridge in Prague and hitchhiked all the way to Czechoslovakia to paint it.

Spiritually, he seems a direct descendent of the fauves, particularly in his brilliant color and in the sensuous vitality of his distortions. Actually, he disclaims any special debt to Matisse and says that Cézanne has been his greatest admiration, while he was deeply moved by Piero della Francesca and other early Renaissance masters whom his wife persuaded him to look at in Italy.

Today he is consciously striving for a stricter discipline in the formal organization of his paintings — a more closely knit design and a more



✓ HERBERT KATZMAN  
Bathers  
Oil. 1953  
Alan Gallery, New York City

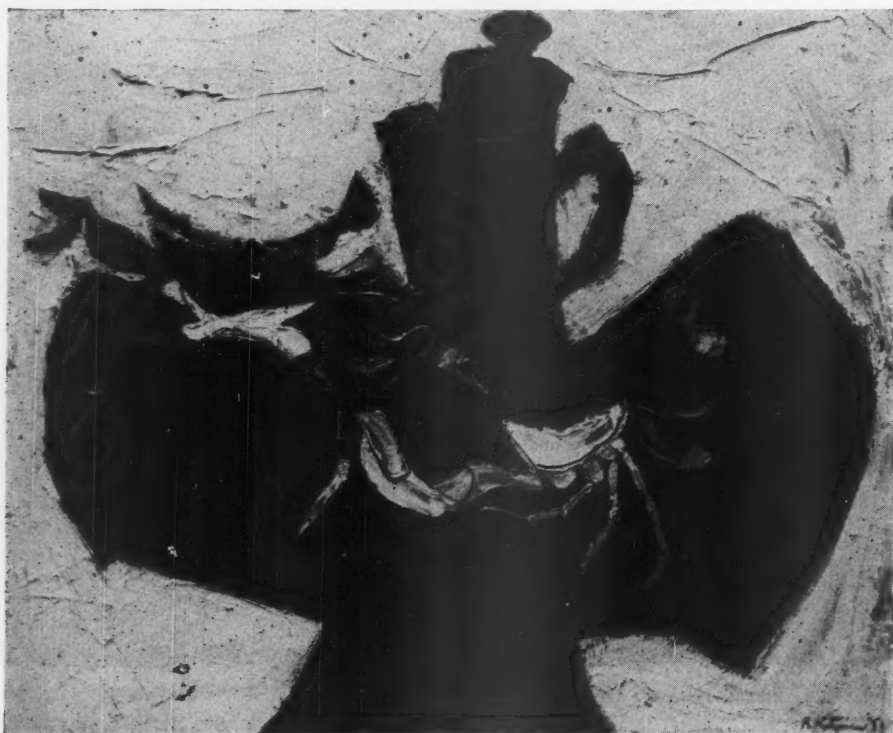
architectural quality. This is already apparent in some of his recent canvases such as the large *Bathers* of 1953. It was needed and has strengthened his work, but Katzman's greatest asset remains his spontaneous, unconventional and vividly imparted delight in visual experience.

He reminds one of Joyce Cary's indomitable painter in *The Horse's Mouth*, though in a younger and perhaps more thoughtful edition.

JOHN I. H. BAUR



HERBERT KATZMAN: *The Bath*. Oil. 1951  
*Collection of A. E. Jones, Uniontown, Pennsylvania*



HERBERT KATZMAN: *Red Coffee Pot*  
 Oil. 1951  
*Collection of  
 Mr. and Mrs. Neil Rosenstein,  
 New York City*





✓ ROBERT VICKREY: Safety Zone. Tempera. 1951  
Collection of Lincoln Kirstein, New York City

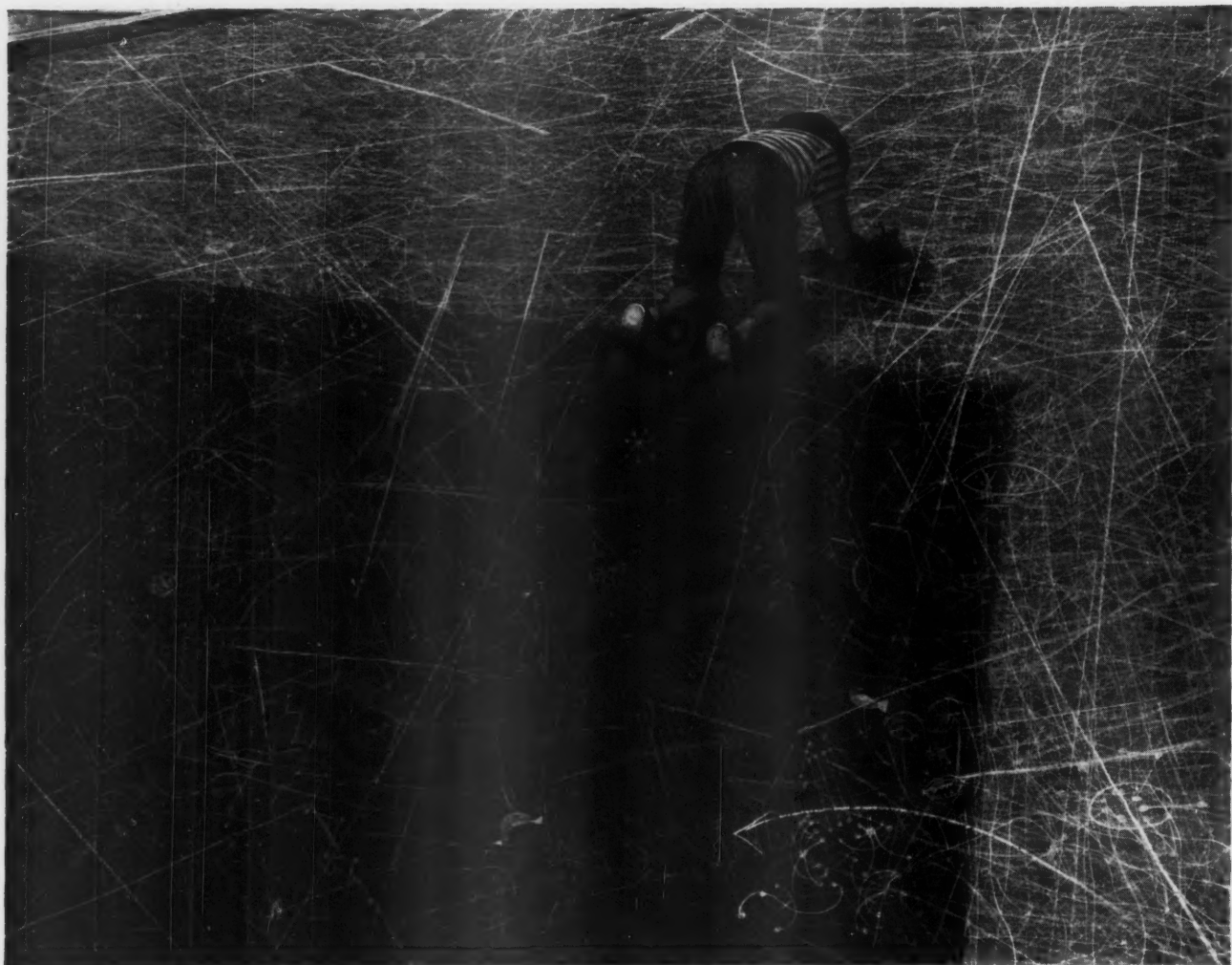
## ROBERT VICKREY *Real*

Born in New York in 1926, Robert Vickrey began serious study of art at sixteen, and continued to paint at Wesleyan University in Connecticut and later at Yale. After graduation from Yale in 1947 he spent a year at the Art Students League of New York under Kenneth Hayes Miller and Reginald Marsh; then returned to the Yale Art School for two more years, winning an Edwin Austin Abbey Fellowship in 1948. He began to exhibit in 1950 and had his first one-man show at the Creative Gallery in New York in 1951.

Vickrey's technical skill developed at an early age, and his paintings of 1951, when he was only twenty-five, revealed remarkable draftsmanship. In these pictures the resources of perspective and deep space are exploited in a highly ingenious and brilliant fashion. The subjects seem commonplace — streets, sidewalks, pavements, traffic signs, a boy playing hopscotch alone — pictured with meticulous realism; but the wide empty spaces and the long straight lines leading out of the picture into infinity give a penetrating sense

of loneliness. In *Labyrinth*, perspective is used in an even more complex and skillful way, with an added sense of mystery in the dreamlike figure with its nightmare reflection. These works are not strictly surrealist, for their elements are entirely naturalistic, with no distortion of images or the relations between them, and no elaborate literary subject-matter. Of *Labyrinth* Vickrey says: "Beyond a sense of spiritual desolation, there is no attempt at any literary symbolism in the picture." Rather he has used purely naturalistic means, particularly the neglected science of perspective, to create a haunting mood.

His style is extremely precise and highly finished, every detail rendered with incredible patience. Texture plays an important role; he loves to create intricate traceries of surface patterns and lines, executed in minute detail, repetitious yet continually varied. He has experimented with many types of mixed techniques, especially with casein strengthened with egg yolk, which gives him a medium with qualities distinct from oil,



ROBERT VICKREY: *Edge of the Shadow*. Tempera. 1951  
Collection of Mrs. William E. Sprackling, New York City

ROBERT VICKREY: *Gravel*. Tempera. 1952  
Midtown Galleries, New York City



allowing the paint to be spattered, scraped and sandpapered to produce intriguing textural effects.

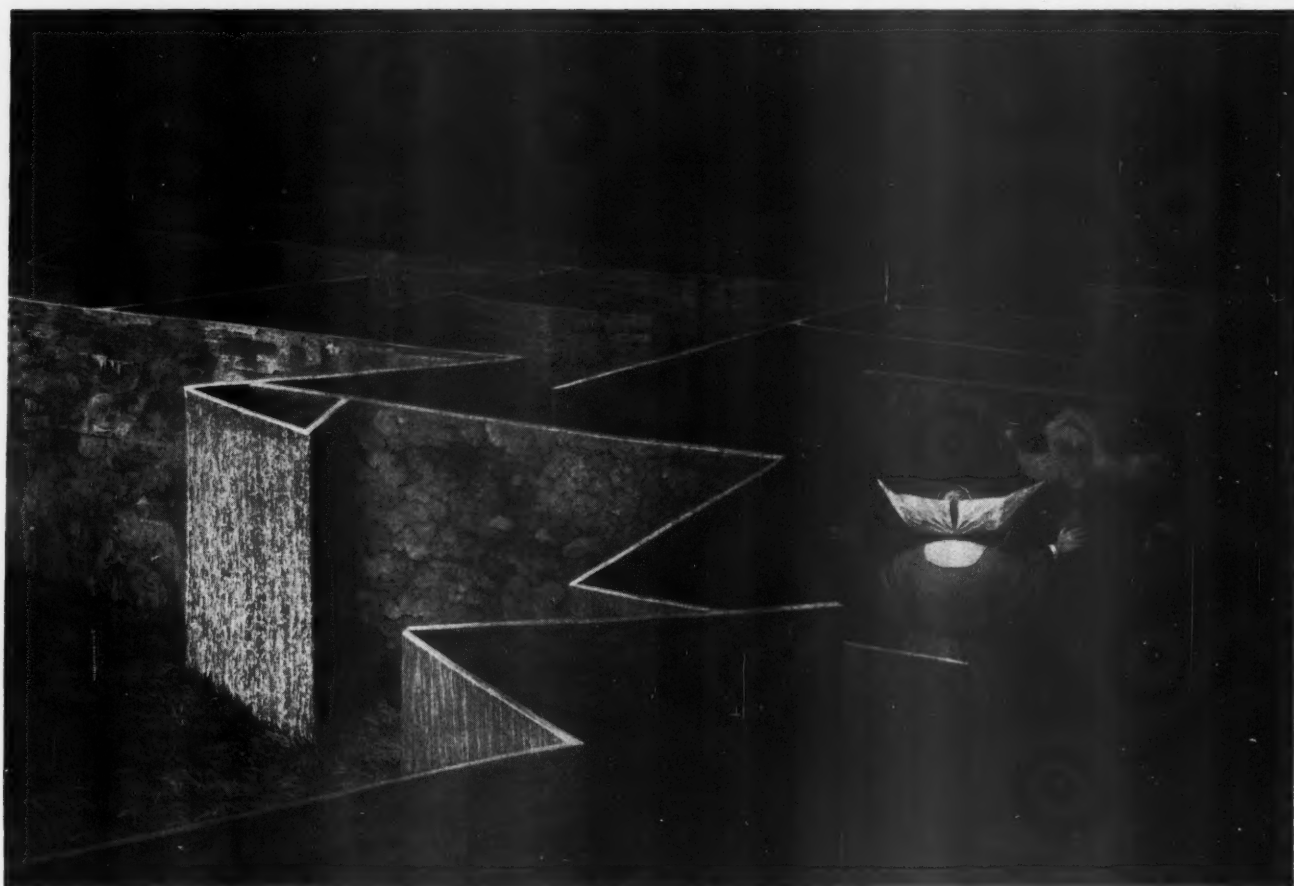
The naturalistic artist today faces difficult conditions. The prevailing trend of advanced painting is toward abstraction, toward an art which speaks through the pure, direct sensation of the picture as an object, discarding naturalistic forms or space. The search for three-dimensional form in the Renaissance sense survives in only a few individuals. To achieve realistic three-dimensional form which is also purely plastic is an aim rarer today than even in the days of impressionism. Like other traditionalists Vickrey has been affected by these conditions; it is noticeable that his pictures are not as successful when he attempts solid relief form as when he uses the resources of deep space. It is to be hoped that his work, which is now going through a phase of relief painting, may recapture the magic of space and perspective.

LLOYD GOODRICH



✓ ROBERT VICKREY: *Realisation*. Tempera. 1951  
Collection of Mrs. William E. Sprackling, New York City

✓ ROBERT VICKREY: *The Labyrinth*. Tempera. 1951  
Whitney Museum of American Art, New York City





# Three New England Artists

BY BARTLETT H. HAYES, JR.

*Addison Gallery of American Art*

The figure of a New Englander is pretty well fixed in the popular mind. He is gaunt, laconic, deliberate and dry-witted. He has inherited old ways while assuming new ones. He has broken new ground but, more often than not, with a time-honored stroke. He has adapted his customs and his art to new surroundings and maintained them as his own, in building, in dress, in morals and in dissent. Yet, the popular view of him as a type is misleading. He is both foreign and native born, gregarious and independent, commonplace and aristocratic, obtuse and sensitive. It is not easy to imagine the artist who is typical of the region. Perhaps it is enough to say that if he is different, he will do.

Different from what? From everything but himself, perhaps, for his artistic integrity is likely to be seen in the intensification of his own personality. Now, such an outlook would also do for regions other than New England. All that can be said of the present selection, therefore,

is that the three artists here presented have lived their lives east of the Hudson, that their experience is the experience of the region, that if the force of local influences cannot be wholly discounted, it is probably of minor importance for the artist may feel, quite properly, that art is bigger than any locality and that his New England existence is rather incidental. It is he, as an individual, who counts.

However, the choice of three such individuals out of the many possibilities is open to question no matter how it is carried out. Whether he is little known or well known, year round or part-time resident, teacher or pupil, professionally secure (in the economic sense) or destitute, refreshingly young or wisely aged, man or woman, "traditional" or "modern," old worldly, new worldly, unworldly, or merely worldly, there are bound to be some who would choose otherwise.

Perhaps it is sufficient if he is an artist whose work is interesting to look at.

GARDNER COX  
Basic #15. Oil. 1947  
*Addison Gallery of American Art  
Phillips Academy, Andover, Mass.*







✓ GARDNER COX: *Maine Study*. Oil. 1950  
Margaret Brown Gallery, Boston

## GARDNER COX

There is a child's game which consists in hiding the face and asking the question, "Where is Mary?" (if she who holds her hands before her face is named Mary). The play is attractive to the very, very young because they seem to take pleasure in discovering familiar features and it is gratifying to the older person who indulges the child not only because it is an easy way to keep the younger one out of mischief, but also because of the flattering compliment paid through the act of delighted recognition. Anyone from the age of Shirley Temple at the beginning of her career to Methuselah at the end of his may play the role of face hider.

Portraiture in its most rudimentary form is the simple art of presenting a likeness. The fingers of the artist are withdrawn from the canvas to reveal the "spit" image of the sitter. The very,

very young in aesthetic experience are charmed. As they mature, no matter what their actual age, they look for something more from the game of portraiture — the characters of the subject and of the artist grow in importance. The image alters according to the nature of each.

New England boasts a distinguished succession of portrait painters throughout the eighteenth and nineteenth centuries. Their primary function was to preserve the memory of the individuals whose faces they took. More recently, the camera has usurped this function and an interest in aesthetic quality remains the justifiable end of painting. Nevertheless, the identity of the sitter has not lost its rightful appeal. Herein lies the problem of the mid-twentieth-century portrait painter: to reconcile the illusion of the physiognomy with the non-illusionary forms [continued on page 70]

## GEORGE LLOYD

Traditional among New England pastimes is whittling. The abundance of wood helps to account for it perhaps, but still more is the abundance of people who work with wood in their several callings — the shipwright, the builder, the farmer. A carver is one who whittles for business. A sculptor is a carver whose business is successful in artistic terms. The terms vary, of course, according to who sets them. When the artist does so, he is most fortunate.

This is the situation of George Lloyd who knows his materials and his tools as he knows the cows he milks for a living. But his imagination is not rustic and he defines the limb or the tree trunk with his own artistic accent.

He was born in 1910, lives in Troy, New Hampshire, where a gallery-craftshop occupies his spare time from creating and farming and teaching an extension course in creative art at Keene Teacher's College. He studied at the Boston Museum School; later with the painter, Charles Hopkinson; still later, for a season, he attended night classes at the Art Students League in New York and, subsequently, studied ceramics, weaving and metal work for a year at the School of Education, New York University. In the early '30's, he worked on the Federal Art Project at which time he executed murals at the University of New Hampshire, at the Libby Warren Junior High School in Newton and at the Overseers of Public Welfare in Boston. The latter has since been destroyed. He began carving while doing duty with the Navy in the South Pacific area. At the close of the war, he returned to New Hampshire and has continued his sculpture, working the shapes of the native wood he finds there.

Representing New Hampshire, his work was exhibited in the Boston Art Festival, "A Critic Selects," in 1952. His first one-man show was held at the Currier Gallery of Art, Manchester, New Hampshire, in 1953.

His work may be seen at his gallery in Troy, New Hampshire.



✓ GEORGE LLOYD: Yankees. Elmwood. 1951  
*Collection of the Artist*

GEORGE LLOYD: King David. Granite. 1949  
*Collection of the Artist*





JEAN TOCK: Jezebelic Fragment. Tinted sandstone. 1945-50  
Addison Gallery of American Art  
Phillips Academy, Andover, Mass.

## JEAN TOCK

Stone need be no more severe on the imagination than the imagination itself. The artist is forever at work to soften it, then strengthen it lest it become weak or mawkish. *It* refers, of course, both to stone and the imagination which are interchangeable in a work of art. Jean Tock senses this. Her low-relief "imprints" possess an illusory quality by their intaglio character. They are impressions of the mind in plaster. Their many shadows move backward and forward in space denying the fixed substance of the material. The tender tinting of the three dimensional sandstone forms alters what might otherwise become uncompromising images. "It helps tell," she once said "that beauty lies even in the ugly and grievous, that all is not evil." She has more to say. "No man, it seems to me, discovers but has revealed to him what is. And to communicate, fashions substance to house this miracle. The contemporary moment shapes its idiom, and to the degree an artist is aware of *now* as all time, the roots drive deeply and the scope broadens. Material demands respect, and at the heart of all art is that order which governs even turbulence."

Jean Tock was born in Boston, Massachusetts, in 1904. Though she began her artistic career as a painter, she now devotes herself entirely to sculpture and imprints. Her work has been seen at the Art Institute of Chicago, the Institute of Contemporary Art in Boston and the Addison



✓ JEAN TOCK: The Cage. Hydrocal and polymer plastic. 1952  
Boris Mirski Gallery, Boston

Gallery of American Art in Andover, Massachusetts. In 1952 she had a one-man show at the Boris Mirski Art Gallery in Boston. She was included in the exhibition, "Sculpture by Painters," held in 1952 at the Rhode Island School of Design; "New England Sculptors" — Addison Gallery, 1942 and 1951. Several of her sculptures were shown in the Critic's Choice section of the First Annual Boston Art Festival. Her work is in several private collections and in the collection of the Addison Gallery of American Art. Jean Tock lives and works in Boston.



# The Midwest

## Spearhead—Chicago

BY KATHARINE KUH

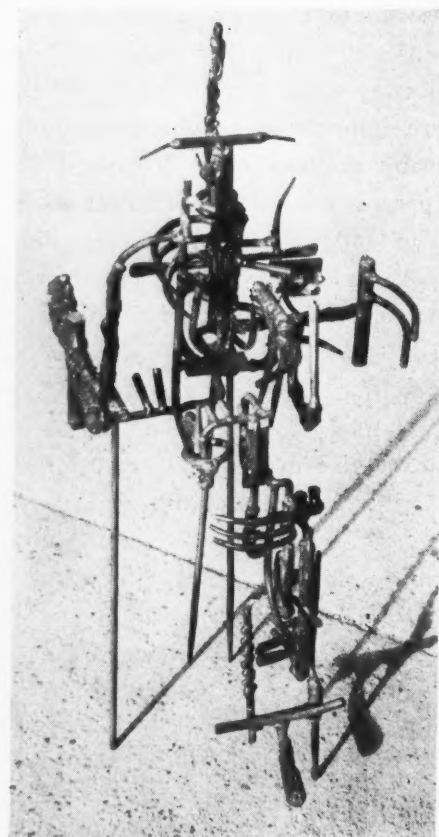
*Art Institute of Chicago*

The more one travels in the United States the more evident it is that regional characteristics in art are becoming less pronounced. On mountain tops in the Rockies, along the coast of California, on the plains of the Midwest and in cities of the Eastern seaboard artists often produce work less related to their immediate surroundings than to the general trends current in American art today. This is not to say, of course, that local topography, light and atmospheric conditions have no influence whatsoever, but in recent years accelerated methods of communication and transportation have minimized the possibility of isolated communities. Wherever artists live in the United States they are almost always in close touch with other parts of the country and especially with New York, center of the art market.

If the Middle West, spearheaded by its largest city, Chicago, is identified with any one particular school of painting, it is, I think with Expressionism. Though the tendency toward freely brushed abstractions is on the increase here as elsewhere in America, the dominant direction is still a strongly emotional and, as a rule, non-abstract form of art.

There is little or no cohesion in the Midwest scene. Artists work separately for the most part and resent rightfully the geographic disadvantage of living so far from New York, where the difficulty of contacting Eastern dealers becomes a serious economic handicap. A symptom, surely not limited alone to the Middle West, is the desire on the part of many artists to move elsewhere, specifically to the East or West coast where teaching jobs are apt to be more frequent and the possibility of sales more imminent. As a result, various distinguished leaders of Midwestern art are no longer associated with this part of the country, but have nonetheless left their stamp on the local scene.

Chicago presents a special problem. For a long time this smoke-drenched metropolis, distinguished by incessant contrasts and extremes, has provided visual stimuli for artists. There is very little of the city (true, also, for that matter of New York) which has not been interpreted, recorded and transformed on paper and canvas. Curiously, artists living in other American cities which do not happen to be either quaint or picturesque seem to depend less on their immediate surroundings for source material. Perhaps New York and Chicago are urban personalities of such intensity that they cannot be overlooked.



JOSEPH GOTO: Landscape  
Welded stainless steel. 1953  
*Collection of the Artist*



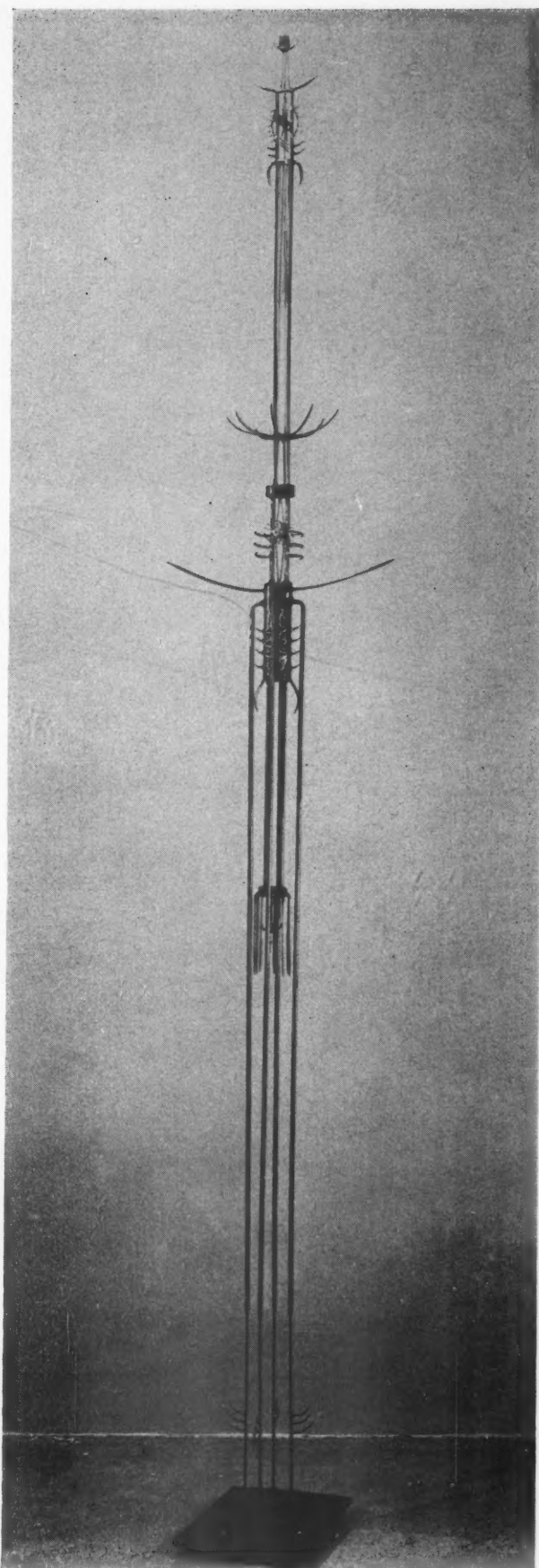
## JOSEPH GOTO

Joseph Goto first learned to weld at the Naval base in Pearl Harbor where he worked as a civilian for the United States Army Engineer Corps. Occupied with the making of gun mounts and fuel tanks, he little suspected that shortly this knowledge was to stand him in good stead as a sculptor, for at this time before the war started he knew nothing about art. Later he entered the School of the Chicago Art Institute specifically to study painting, but because of an allergy to turpentine he specialized in sculpture. To start with, he accepted conventional techniques but gradually gave up clay and plaster for metal, relying on the welding processes he had learned in Hawaii at the Naval base.

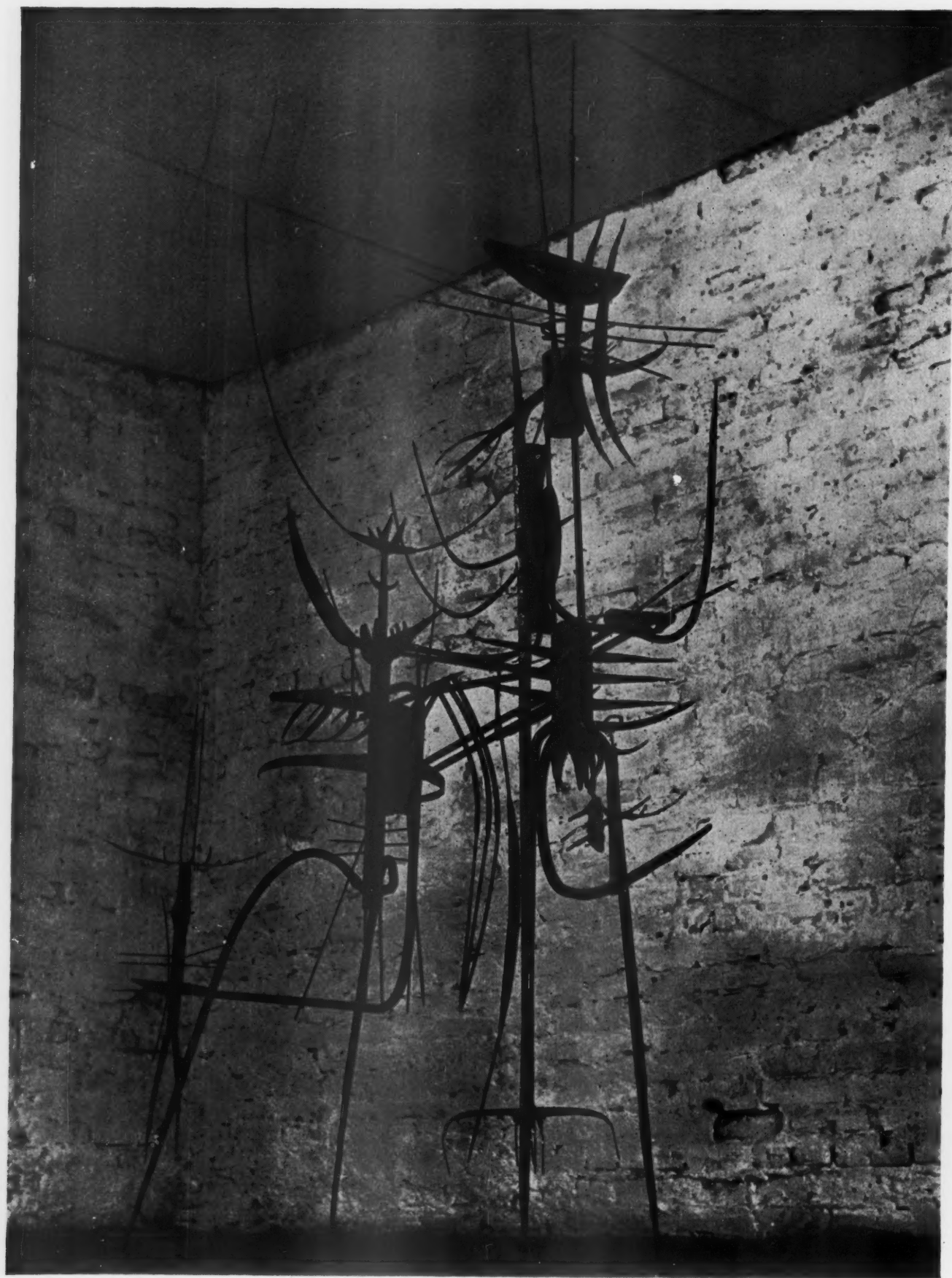
Despite his allergy, Goto still paints, considering his canvases not as sketches for sculpture but rather as "experiences in themselves," giving him an opportunity to loosen up and relax from the rigorous job of welding metal structures. As a matter of fact, he makes no sketches for his sculpture, starting merely with an idea and building as he goes along. Nor does he draw much, for Goto thinks in terms of growth, allowing his organic forms to develop step by step without rigidly preconceived plans. This is the keynote of his philosophy — to be unfettered, to be free of any given style, any previous design, to be free of dealers, collectors and critics. Goto claims that what he himself "says today he may contradict tomorrow." For him there are no absolutes.

But the young artist has certain preferences. Over and over again he transforms his welded steel into huge menacing shapes related to imaginary bugs and insects. Though he has made several horizontal sculptures recalling "landscapes in the air," he tends as a rule to stress elongated forms where surrounding space is as important as the metal structure itself. One is constantly aware of outline and silhouette in these open designs; also of delicate vibrating motion not like the continuous activity of regular mobiles but more related to a nervous quivering. When Goto works in small dimensions he prefers stainless steel but finds this material too expensive for his larger figures.

Recently he has been [continued on page 71]



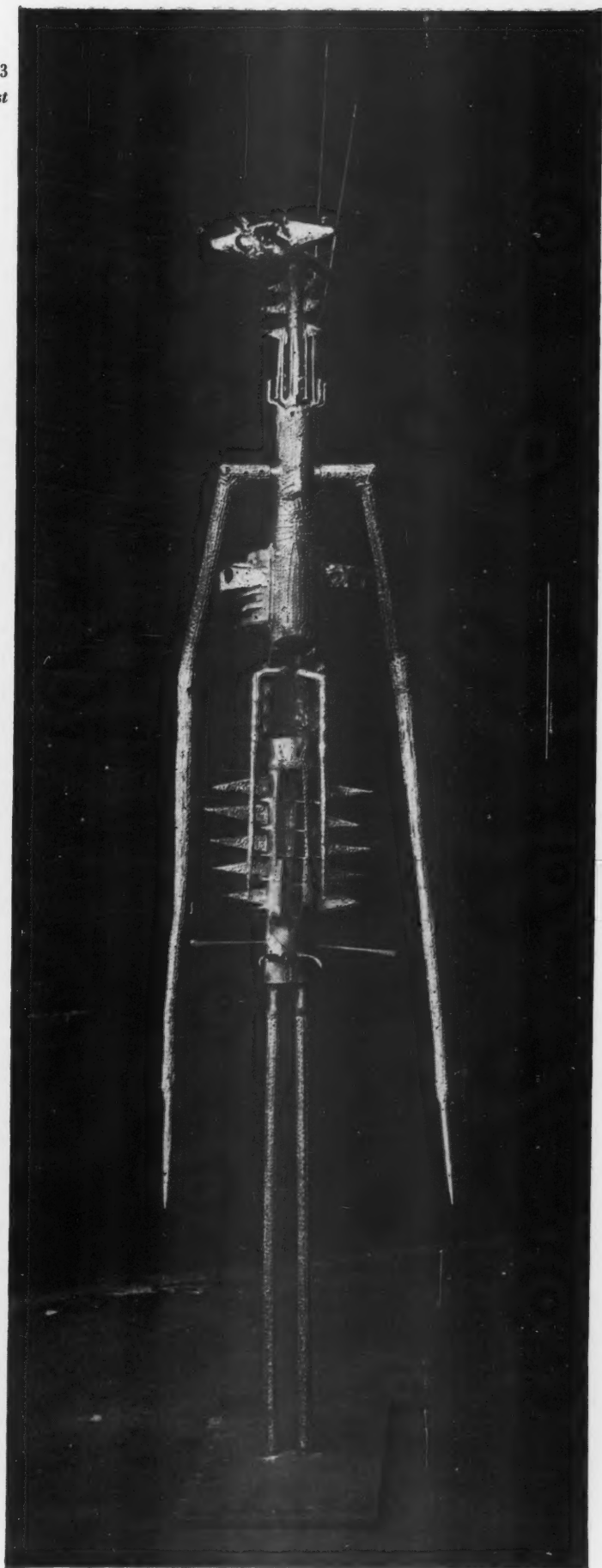
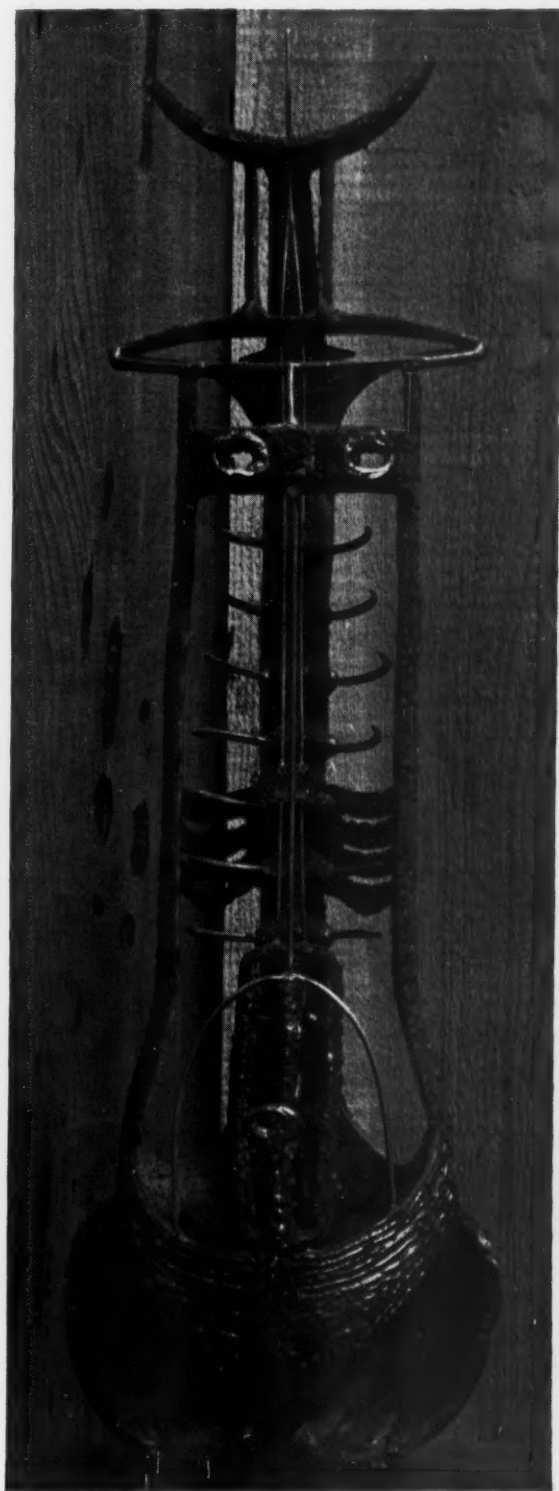
✓ JOSEPH GOTO: Organic Form #1. Welded steel. 1951  
Museum of Modern Art, New York City



✓ JOSEPH GOTO: Composite Sculpture. Welded stainless steel. 1953  
*Collection of the Artist*

JOSEPH GOTO: Emanak #1. Welded steel. 1953  
*Collection of the Artist*

✓ JOSEPH GOTO: Torso  
 Welded steel, stainless steel, brass, copper. 1952  
*Collection of the Artist*





## ROBERT NICKLE

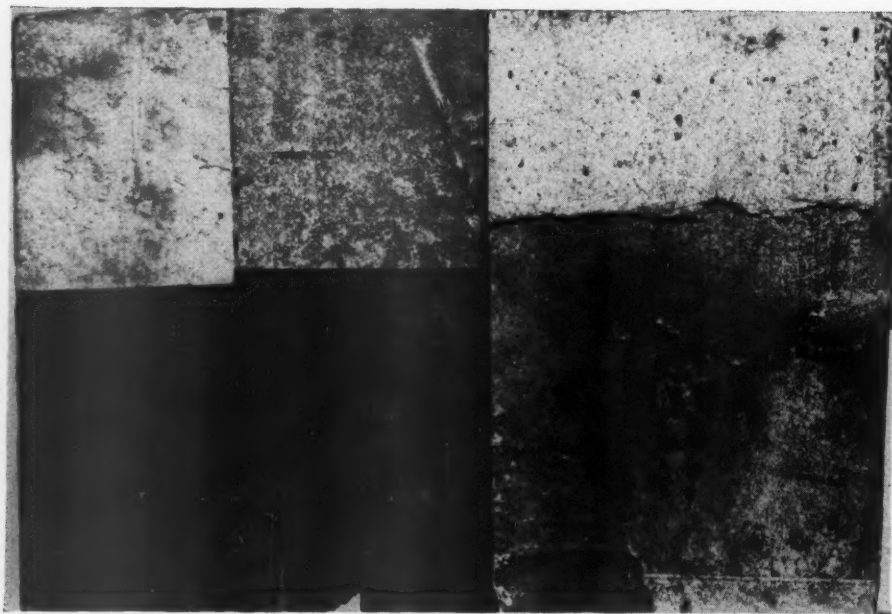
Robert Nickle is thirty-four years old, was born in Saginaw, Michigan, and comes from a family versed in mechanical invention. He himself early worked in machine and sign shops, in tool rooms, gage laboratories and graphic studios. At the University of Michigan he studied in the College of Architecture and Design and at the same time started to paint. Like so many other artists, his career was interrupted by service in the Navy both as an enlisted man and as an officer. He describes this period of his life with a single word — wretched. Later, from 1946 through 1949, Nickle studied under Moholy-Nagy at the Institute of Design in Chicago. He still lives in this city, teaching at the same school and working as a designer to support his family of three children.

These are but the bare details of a life which has produced an exceedingly interesting artist, a man who consciously limits himself to the restricted field of collage, hoping to explore this technique so thoroughly as to reduce it "to styleless purity." His compositions, invariably made up of waste material, suggest the worn out, eroded patina of certain streets in large American cities where smoke, grime, decay and discoloration take their toll. Nickle says that he is unwilling to work with any element complete or adequate in itself, hoping rather to combine valueless and

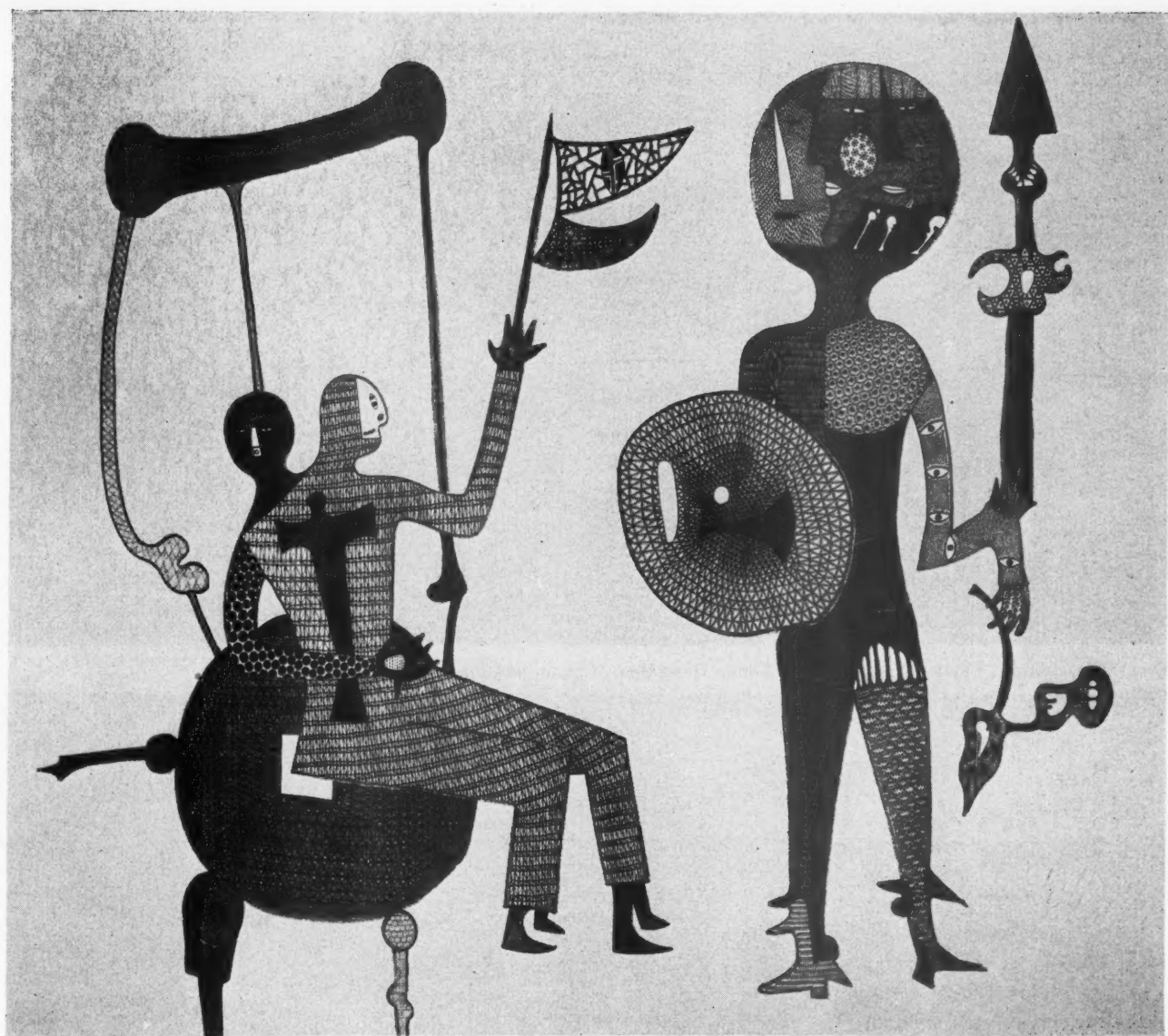
often drab bits of paper, metal or ribbon into collages of great beauty. As a rule he does not alter these materials by cleaning or painting them, but allows their own color and texture to direct the form his work will take. Inevitably the final design depends on the relationship of the various fragments.

In addition the artist considers no single collage significant. It is only his total production which concerns him, the continuous development of one composition after another. For this reason he never signs or dates individual works nor does he ever sell them, feeling that "the act of selling is incompatible" with his purpose. For him the making of collages is a purely personal experience, a respite from the more impersonal considerations of mass production and design which occupy so much of his time. Characteristically Nickle finds "no separation between product, graphic and architectural design, but moves from one to the other in a constant effort to coordinate and simplify." Though also a painter, he prefers in his leisure time to work with collage, feeling that through constant alteration, adjustment and re-evaluation this medium gives him the freedom to experiment as he wants and needs. With unerring restraint, he refines his designs to such a degree that discarded fragments take on new meaning through inventive juxtaposition.

ROBERT NICKLE: Collage  
*Collection of the Artist*







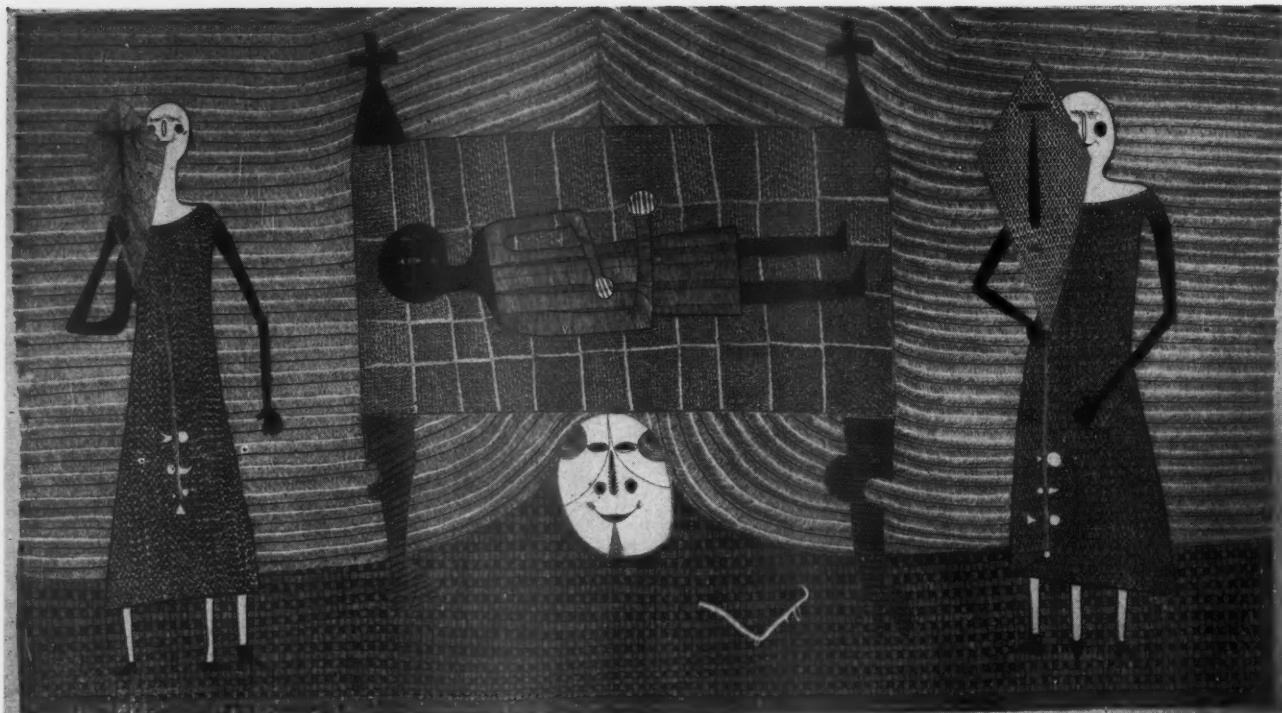
EVELYN STATSINGER: *The Flower and the Sword*. Crayon and ink. 1948  
*Art Institute of Chicago*

## EVELYN STATSINGER

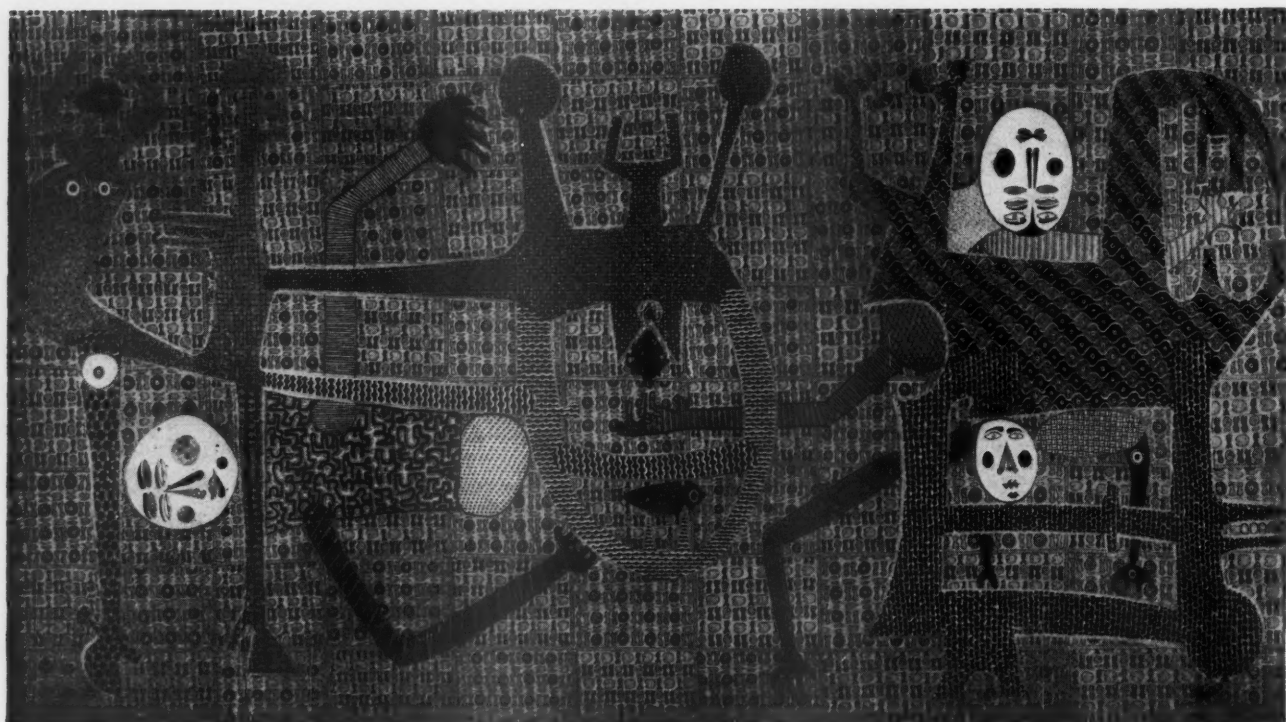
In a period when the emphasis in American art is toward free form and loose brush work, the prodigiously careful drawings of Evelyn Statsinger are surprising. The fact that this young artist is only twenty-six years old and scarcely more than five feet tall makes the substantial dimensions of her graphic work even more arresting. A recently completed Statsinger drawing measures 37 by 64 inches and in addition has been minutely executed in an all-over pattern which on first sight might seem to have taken longer to produce than the artist's entire life. Though she has from time to time experimented with small three-dimen-

sional constructions, with various kinds of batiks and with exquisite photograms, she is best known and, justifiably so, for her huge almost textile-like drawings.

These hieratic designs with their ornate texture growing out of infinite linear and tonal contrasts usually depend on a very exact symbolism. Strange shapes recalling the art of North Pacific Indians combine with personal motifs to suggest allegories both haunting and powerful. With endless detail this young artist literally weaves her graphic tales, but always subordinates background patterns to more important and larger forms. In



EVELYN STATSINGER: Final Burial of a Very Young Dead One. Crayon and ink. 1949  
*Collection of the Artist*



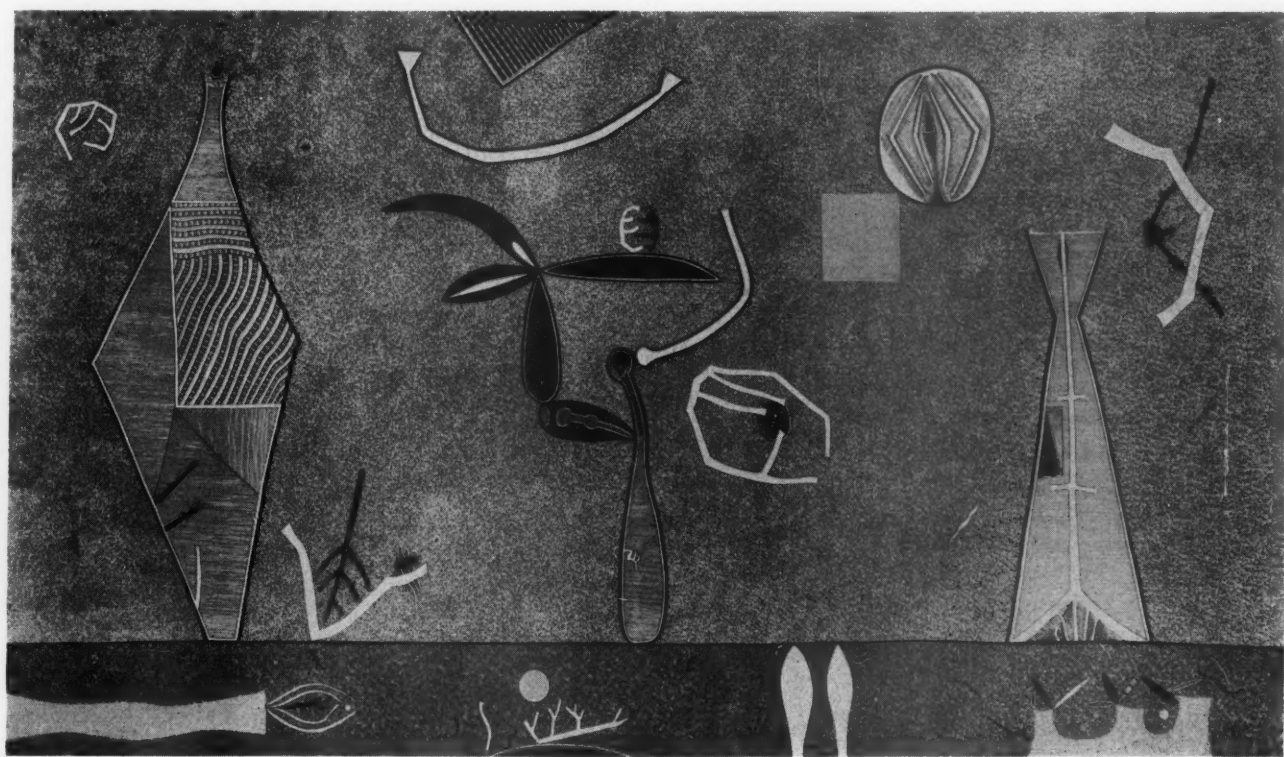
EVELYN STATSINGER: In the Penal Colony (from the story by Franz Kafka)  
 Crayon and ink. 1950  
*Collection of the Artist*

this way her tireless technique does not make for cluttered compositions. And it is interesting to note that Statsinger's most recent drawing is the least descriptive and the most generalized of the lot, indicating perhaps the direction her work may take.

Like Goto and Nickle, she is not for the moment concerned with fame, dealers, critics or collectors, but makes a living in work not too closely connected with her art, so that, again like them, she can be free and independent. Even so and despite her youth, a certain amount of recognition has come her way. In 1950 she won a drawing prize in the Chicago and Vicinity show at

the Art Institute and the following year was awarded a Huntington Hartford Foundation Fellowship in California. At that time a one-woman exhibition of her drawings was held at The Art Institute of Chicago. Born in New York, she studied at the Art Students League with Zadkine and continued her art education in Chicago under Kathleen Blackshear at The School of the Art Institute.

Particularly reassuring is this artist's steady development toward a personal expression. If there is evidence in her drawings of an affection for the work of Paul Klee this is not to be deplored for she has digested his influence and transformed it to meet her own needs.



EVELYN STATSINGER: Abstract Forms. Water color and ink. 1953  
*Collection of the Artist*



# Recent Art of the Upper Midwest

## *Universities as Centers of Art*

BY H. HARVARD ARNASON

*University of Minnesota and Walker Art Center*

The region of the United States sometimes described as the Northwest and sometimes as the Upper Midwest is particularly identified with the concept of "regionalism" or the "American scene" that flourished during the 'thirties. Grant Wood, John Curry, Adolph Dehn, and Arnold Blanch are some of the artists who interpreted the American scene at that time and who are associated with the area. To these might be added Aaron Bohrod who, although principally noted for his studies of Chicago, has for a number of years been artist in residence at the University of Wisconsin.

It is, therefore, of some interest to examine this region twenty years later and to see in what degree the flavor of regionalism still persists. In doing so it must first be recalled that of the painters mentioned, Wood and Curry are dead, Dehn and Blanch have long been resident in the East, and their later styles have little to do with their painting of the 'thirties. Only Bohrod is still here and still painting in a relatively representational manner, though far removed from the local emphasis of his earlier attitude.

Since about 1935 the Upper Midwest has been a center of an educational movement of great importance in the creation of contemporary directions in American art. This is the emergence of universities as training grounds for painters and sculptors. While universities and colleges all over the United States have in recent years enormously increased their offerings in the practice of art and through graduate programs have advanced the concept of the university trained artist-teacher, there can be no question that the art department of the University of Iowa under Lester Longman was a pioneer in the movement and probably developed it on a scale difficult to parallel elsewhere.

Today most of the universities of the region together with a number of colleges have well

established graduate programs in painting, sculpture, and design, and graduates of the schools are teaching or practicing in every part of the United States and even in parts of Canada.

It is not my desire to argue the question of university *vs* professional art school training for artists or to imply that the only good artists of the last twenty years have emerged from universities. This is demonstrably not true and in the Upper Midwest there are a number of well established art schools such as the Layton School in Milwaukee or the Minneapolis School of Art which have produced important artists. However, I do believe that the growth of the universities and colleges as centers of art has been the most important single factor in the history of art in this region during the last twenty years.

The influence of the movement can be traced in two ways. First, as already indicated, young artists trained in the new system are now to be found in every part of the country. Second, there has been a continual flow of artists from other parts to the area. Artists who have taught at one or another university in the Upper Midwest in recent years would include Philip Guston, Ralston Crawford, Paul Burlin, Max Weber, Arnold Blanch, and others. If one were to make a list of the leading artists now resident, it would include such names as James Lechay, Stuart Edie, Mauricio Lasansky, and Eugene Ludins, at Iowa; Aaron Bohrod, John Wilde and Humbert Albrizio at Wisconsin; Cameron Booth, Walter Quirt, Bernard Arnest, and John Rood at Minnesota. The list would also include others such as Syd Fossom, born in South Dakota and now at Des Moines; and Mac LeSueur of Minneapolis. (It might be noted parenthetically that none of these artists was trained at a university.)

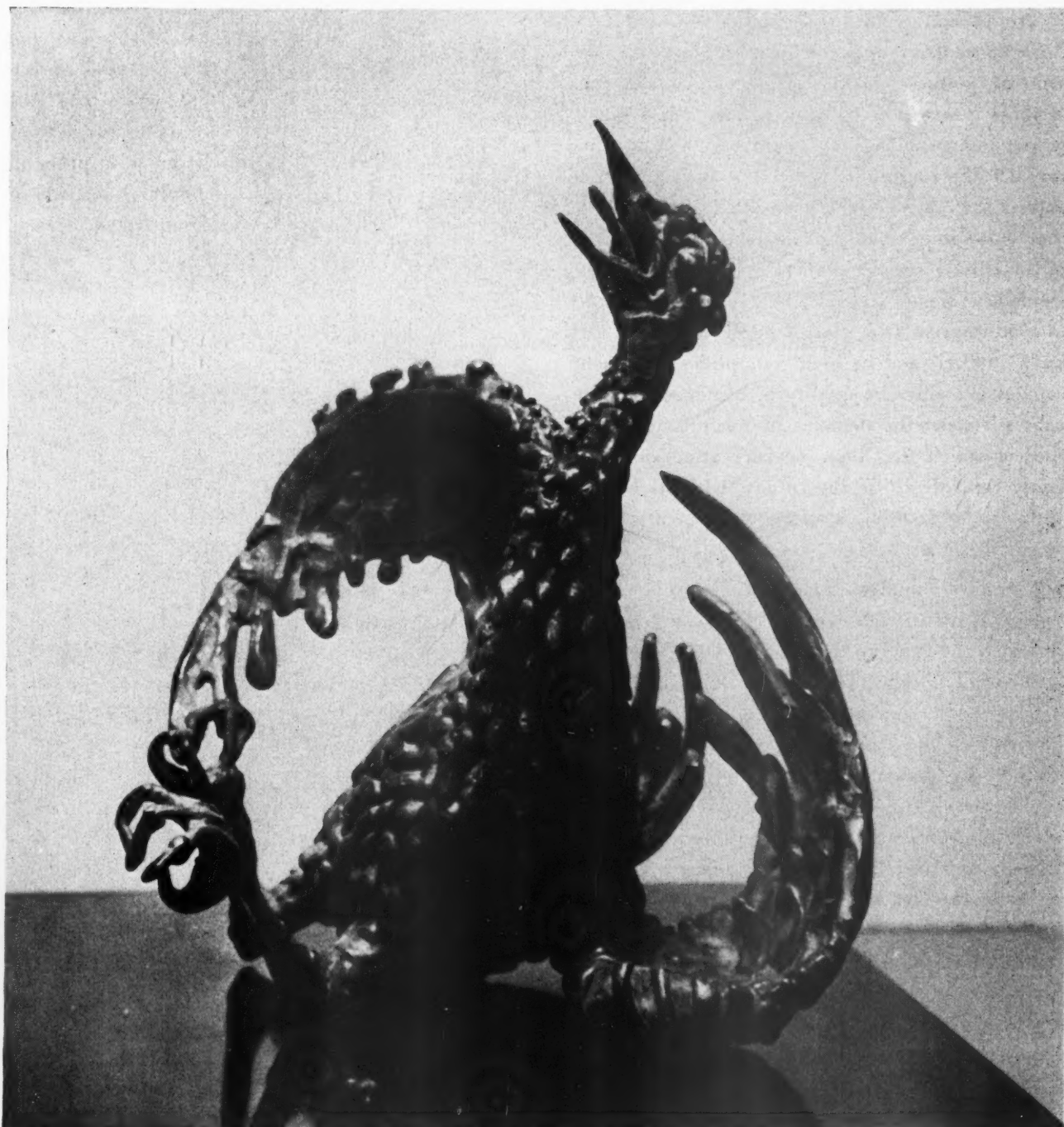
It is obviously impossible to find any common denominator among these names. Few of them are native to the area, [continued on page 71]



## HAROLD TOVISH

Harold Tovish was born in New York in 1921. He studied at Columbia University from 1940 to 1943; at the Zadkine school in Paris, 1949-50; and at the Academie de la Grande Chaumière, Paris, 1950-51. He was assistant professor of sculpture at New York State College of Ceramics 1947-1949. Since 1951 he has been assistant professor of sculpture in the department of art at the Univer-

sity of Minnesota. He has exhibited in museums and other institutions all over the United States, including the Metropolitan Museum, Whitney Museum, Toledo Museum, San Francisco Museum, Walker Art Center. First prize 37th annual Minnesota Artists Show, Minneapolis Institute of Arts, 1951. Purchase prize and Best in Show, Walker Art Center 5th Six State Sculpture Show, 1951.



✓ HAROLD TOVISH: Wounded Bird. Bronze. 1950  
Collection of Mr. and Mrs. Paul Childs, Paris

He is married to the sculptress, Marianna Pineda.

Tovish, like Pozzatti, works back and forth between abstraction and representation, although in either vein his work is much more immediately expressionistic. His principal medium so far has been bronze and he would seem to belong to the stream of bronze sculptors who stem from Rodin. The works illustrated are from the years 1950-1953.

Between 1948 and 1950 Tovish produced a series of groups and figures based on his reactions to Nazi concentration camps, which are certainly some of the most moving statements of the horror of those camps as well as the beauty and strength of the human spirit that could survive that horror. Of the sculptures illustrated the earliest in date is the "Wounded Bird," dated 1950, a work that shows some affinity in theme to certain works of Lipchitz — a sculptor to whom Tovish acknowledges some debts. "The Blind" also dated in 1950 was based on a blind beggar whom Tovish knew in Paris and its highly simplified treatment catches not only the quality of blindness but the aggressiveness, the defiance of misfortune in the subject which first took Tovish's attention. The finely controlled "Crying Infant" with its broken surfaces, its frantic, thrashing movements, is another highly expressive piece.

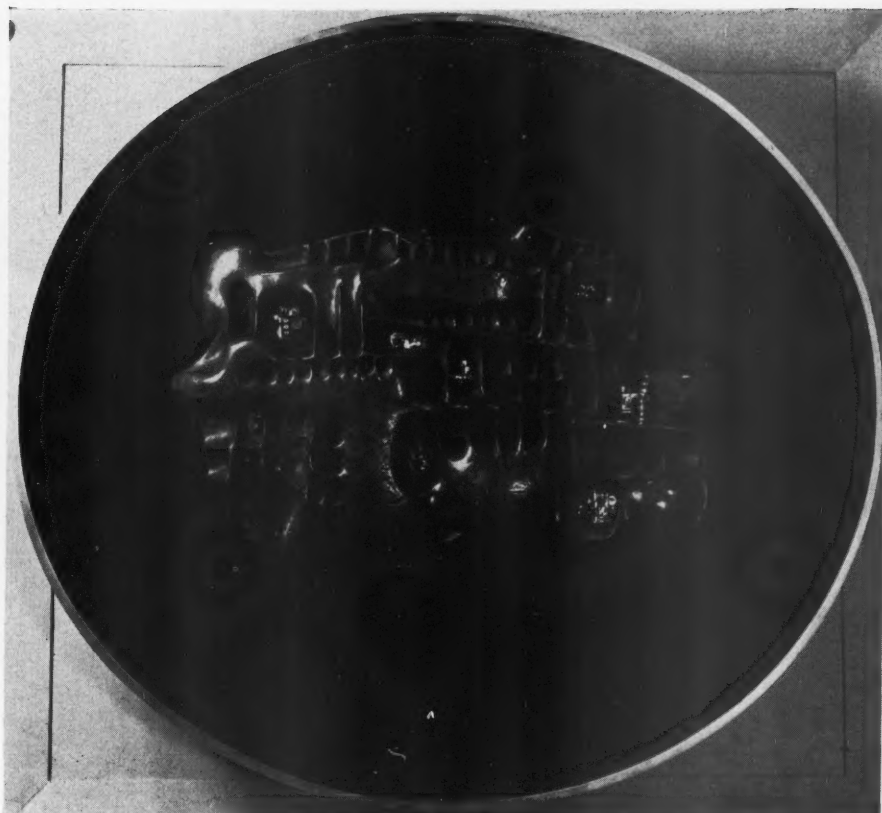
The most monumental sculpture attempted to date by Tovish is "The Ancient Place" dated 1952, in which the full bronze relief is set in a circular frame of aluminum. This embodies a theme which has fascinated Tovish for several years and which he has developed in a number of versions. One of these in plaster dated 1951 and entitled "The City" showed tiny ant like figures crawling over the surface of a vast cave city reminiscent of both ancient cave dwellings and of modern apartment buildings or factories. "The Ancient Place" has, instead of figures, miniature, highly polished pieces of machinery that suggest the frenzied activity going on in a structure that might be a cave complex, an apartment building, a hive, or some functioning piece of organic matter.

\* \* \*

Tovish is deliberately included in the group of artists from the Upper Midwest not only because of his intrinsic qualities but also as an example of a recent import from the East who has already had a considerable influence on the direction of sculpture in part of the area. In the three artists discussed in this article we have one (Burford) born in the South but almost wholly trained and continuing to practice in the Upper Midwest; one (Pozzatti) born and trained in the West — but some of whose teachers came from the Midwest — and now resident in Nebraska; one (Tovish) entirely trained in the East and Europe who has only recently become a part of the Midwest picture. If any three younger artists of comparable abilities had been chosen it is probable that the same diversity of background and artistic direction would have been demonstrated.



HAROLD TOVISH: Blind. Bronze. 1950  
Walker Art Center, Minneapolis, Minnesota

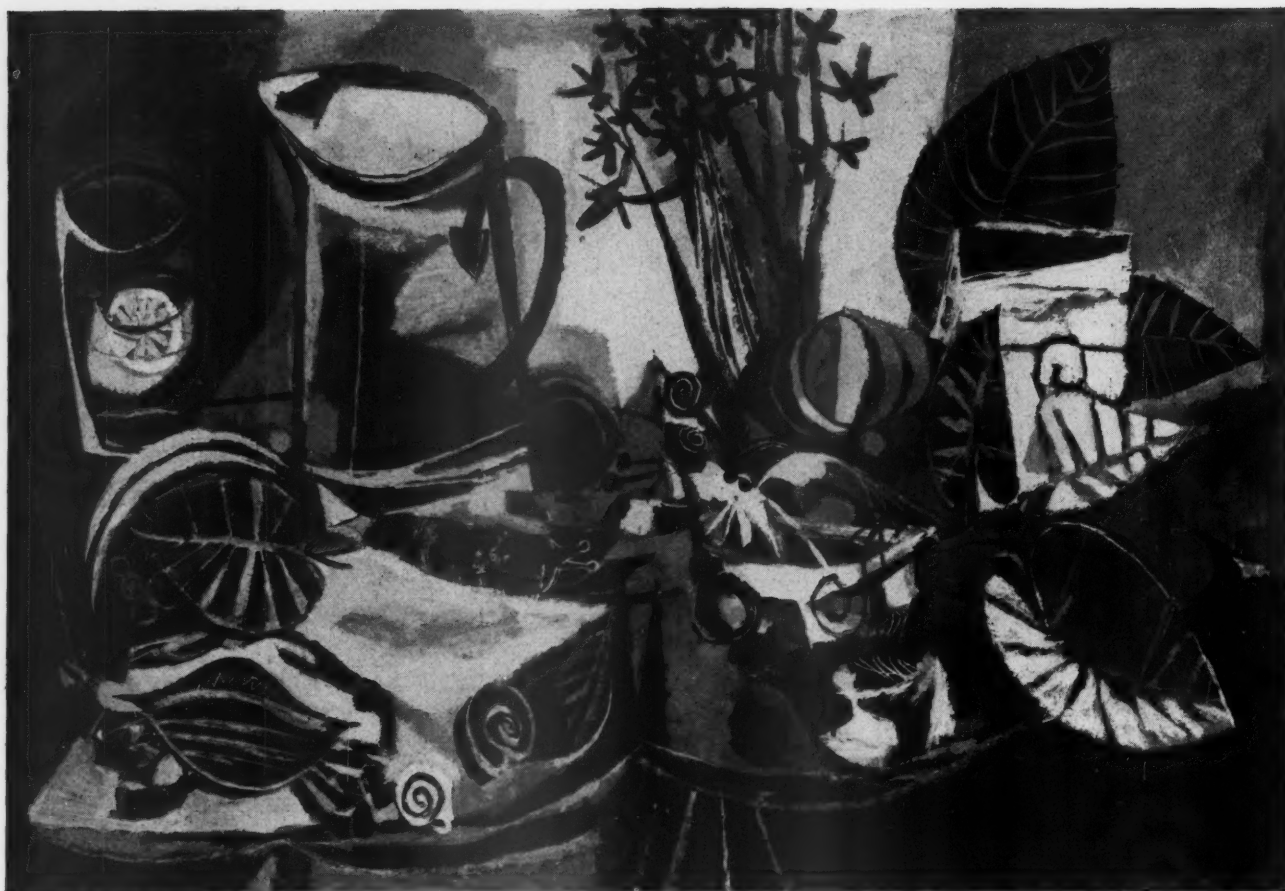


HAROLD TOVISH: The Ancient Place. Bronze and aluminum. 1952  
*Private Collection*



✓ HAROLD TOVISH: Crying Infant. Bronze. 1953  
*Collection of the Artist*





✓ BYRON BURFORD: Still Life. Lacquer. 1949  
Walker Art Center, Minneapolis, Minnesota

## BYRON BURFORD *exp'*

Byron Burford, B.F.A., M.F.A., University of Iowa. Born in Jackson, Mississippi, in 1920, almost his entire artistic career is associated with Iowa, where he has taught for the past seven years. During the last ten years he has won a national mural competition and ten first prizes or purchase awards in Midwest and Southern regional competitions. In the same period he has been exhibited in over thirty museums or other institutions either through invitation or competitions. These have included national shows at the Metropolitan Museum, the Art Institute of Chicago, the Corcoran Gallery, and the Pennsylvania Academy. In the course of his painting and teaching Burford has carried on important experiments in the use of lacquer pigments.

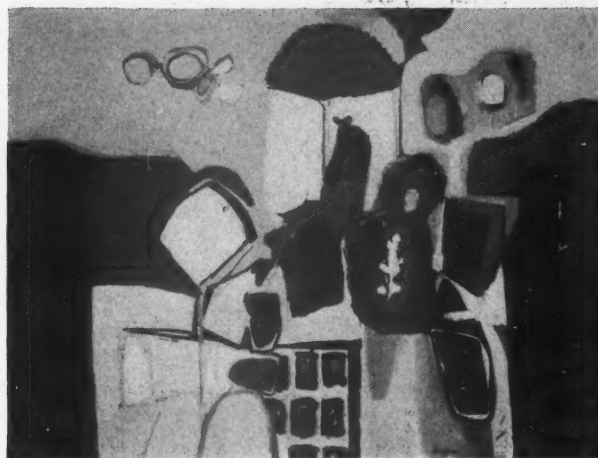
If a large group of illustrations could have been chosen to illustrate the work of Burford they would have been a miniature history of experimental American painting during the last ten

years. His earliest paintings show the influence of the earlier style of Philip Guston, one of Burford's teachers. However, they also illustrate a number of things about Burford himself which persist throughout his later paintings. He is an extremely accomplished draughtsman and all his works reveal his free, aggressive drawing. The clear, if somewhat academic color and space patterns of this work state a particular interest which the artist has continued to pursue in a much more personal manner.

A painting dated 1949, the "Still Life" illustrated, may suggest influences from Burford's other teachers and colleagues at Iowa: Lechay, Edie, and Lasansky; but more important they reveal maturing individual characteristics which can be traced through the varying stylistic experiments of the subsequent works.

The artist is revealed as a powerful expressionist whose use of heavy blacks as counterpoint to rich

BYRON BURFORD: Still Life. Oil. 1951  
Collection of the Artist



✓ BYRON BURFORD  
Landscape. Oil. 1953  
Collection of the Artist

and somber color is reminiscent of Beckmann. The drawing has a jagged, assertive quality which is yet kept in control by an over-all pattern of extremely subtle color and value movements. In the "Still Life" the artist has used all his elements to create a sense of highly actual but highly compressed three dimensional space.

The next group of paintings dated 1951 and 1952 show various experiments in the free abstraction which has swept the United States during the last few years. The 1951 "Still Life" is an example. Here again it is easy to find reflections of Gorky, DeKooning, Motherwell, and Tobey but the direction is nevertheless one towards which Burford's own researches were almost inevitably

leading him. His expressionist use of color, his powerful drawing, his basic interest in two and three dimensional spatial movement could obviously all find particular scope in some form of abstract expressionism. However, his submergence of subject matter has lasted only for a year or two. He quickly became concerned with what he describes as the academicism developing among the followers of De Kooning, Tomlin, and others. He himself is returning to an early interest in landscape — not handled in any representational manner but with the subject acting as a discipline within the limits of which the artist compels himself to find his expressive means. ("Landscape," 1953)

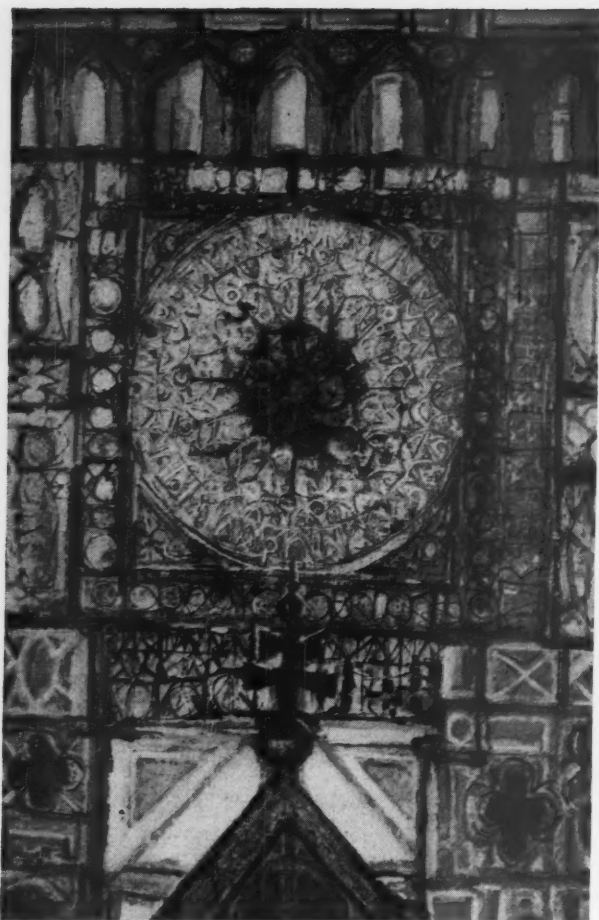
arch. abstr. ?

## RUDY O. POZZATTI

Rudy O. Pozzatti, B.F.A., M.F.A., University of Colorado. Pozzatti was born in Colorado in 1925 and since 1950 has taught at the University of Nebraska. During 1952-53 he was in Italy on a Fulbright fellowship. He has had a one-man exhibition of his prints at the Philadelphia Museum of Art and has exhibited in some forty museums or other institutions, receiving awards or purchase prizes in fifteen of these shows. He is represented in a number of museums including the Museum of Modern Art and the Walker Art Center.

Pozzatti has come into the Upper Midwest from Colorado, but it should be noted that some of his principal instructors at the University of Colorado were themselves products of the graduate program at the University of Iowa. He therefore in a sense represents the emergence of a second generation in the Midwest pattern of University trained artists.

The artist, like both the others we are dealing with, is a brilliant technician, both in painting and prints. He is still very much involved in the development of a personal point of view, but in the works of the last few years one can note a constant reference to nature, even in a work like *Kites*, date 1951, which [continued on page 72]



✓ RUDY O. POZZATTI: *Rose Window*. Oil. 1953  
*Collection of Mrs. Clare Booth Luce, Rome, Italy*

✓ RUDY O. POZZATTI: *Kites*. Tempera. 1951  
*Walker Art Center, Minneapolis, Minnesota*







✓ RUDY O. POZZATTI: Via Delle Cinque Giornate. Oil. 1952. *Collection of the Artist*

✓ RUDY O. POZZATTI: City Wall. Oil. 1953. *Collection of the Artist*



# Northern California

BY ALFRED FRANKENSTEIN

*San Francisco Chronicle*

San Francisco is the oldest big city west of St. Louis, the only one with an art school and a professional society of artists which have been in existence for more than eighty years, and the only one that boasts three art museums. It is therefore not surprising that there is a great deal of art activity in the San Francisco region, but it is distinctly surprising that this region buys so little of its own product. San Francisco is, in fact, a poor market for art of any kind, although its museum attendance figures are among the country's largest and its painters, sculptors, and art workers of other sorts are numerous and inventive. The editors of *Art in America* have asked contributors to this symposium to indicate where works of local artists can readily be seen. The answer, for this part of the world, is "in their studios." To be sure, they all exhibit in the local annuals, of which we have far too many, and they are often invited to show in local dealers' establishments like Gump's, the department store called the City of Paris, Area Arts, and the Lucien Labaudt Gallery, but there is no dealer who keeps any stock of local work. No dealer has any incentive to do so.

The present state of things in this area, creatively and sociologically if not from the economic point of view, is typified by a book entitled *Painting and Sculpture, the San Francisco Art Association*, which appeared in 1952. To be sure, only sixty-eight of the San Francisco Art Association's 750 members are represented in this volume, but they are nonetheless symptomatic of the whole. Of the sixty-eight painters and sculptors, thirty-seven work entirely in the freely non-objective or "abstract expressionist" style, only thirteen are primarily interested in motifs from nature, and eighteen lean toward the non-objective manner. In striking contrast to this was a recent exhibition at the San Francisco Museum of Art concerned with local painting and sculpture in the 1930's; here practically everything was drawn from nature and the abstract works were in a tiny

minority.

Another remarkable fact emerges from the Art Association's survey of 1952. The vast majority of the artists represented are or have been members of the faculties of colleges and art schools, and the book itself is published by the University of California Press. In other words, the academic institutions, formerly the citadels of conservatism, have been taken over by the moderns; the *avant-garde* has traded its Bohemian beret and velvet jacket for the cap and gown.

To select two of our painters and one of our sculptors for individual discussion is not an easy assignment. Anyone who can be described as completely typical is likely to be a mere bandwagon rider, and we have plenty of those. But three younger artists of this region whose work I admire are Robert McChesney, David Park, and Fenton Kastner. They are all about forty years old.



DAVID PARK: The Sewing Machine. Oil. 1953  
Collection of the Artist

## DAVID PARK

David Park is one of a small group of artists in this area who have gone through the non-objective and returned to painting subjects drawn from nature. He was born in Boston, was also trained at the Otis Art Institute, and has been extremely active as a teacher, at the University of California, at the Winsor School in his native city, at the California School of Fine Arts, and elsewhere; he also served on the WPA Art Project, and he compiled the above-mentioned book on the work of members of the San Francisco Art Association, although his name does not appear on it and the writer of these lines was not aware of his connection with it until Park submitted some biographical data for inclusion in this article.

Unlike many of his colleagues, Park is readily articulate in words. He calls his present work "pictures" in contrast to the "paintings" he used to do. His "paintings" were "non-objective, before that abstract, and earlier still were highly stylized compositions not directly concerned with representation. For more than twenty years," says Park, "I had preferred other qualities than those of representation.

"During that time I was concerned with big abstract ideals like vitality, energy, profundity, warmth. They became my gods. They still are. I disciplined myself rigidly to work in ways I hoped might symbolize those ideals. I still hold to those ideals today, but I realize that those paintings practically never, even vaguely, approximated any achievement of my aims. Quite the opposite: what the paintings told me was that I was a hard-working guy trying to be important. . . . I have found that in accepting and immersing myself in subject matter I paint with more intensity and that the 'hows' of painting are more inevitably determined by the 'whats.' I believe that my work has become freer of arbitrary mannerisms. . . .

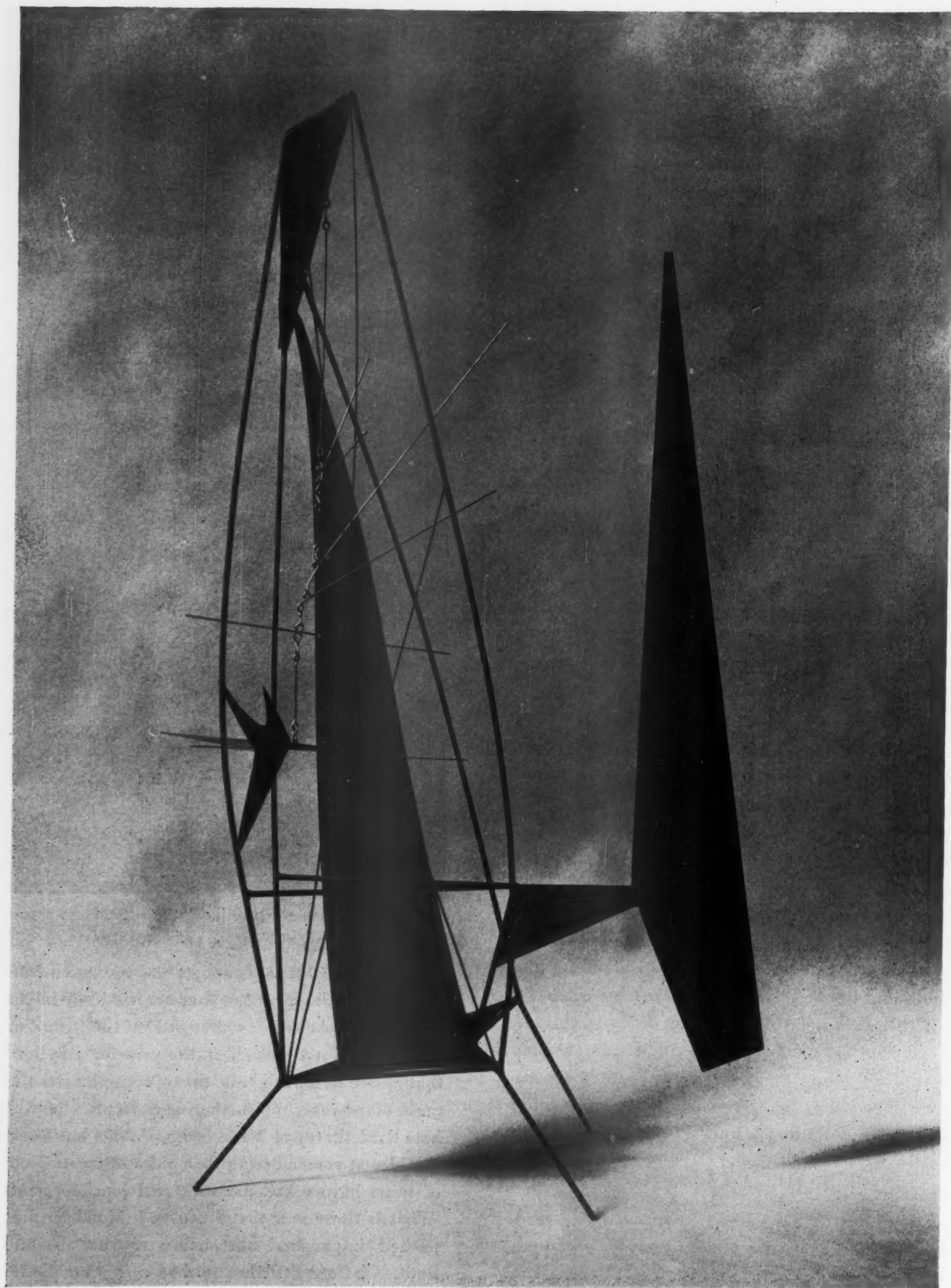
"Great artists have always changed the succeeding tradition by giving whole new concepts to art, but I believe that they became great artists with complete naturalness and inevitability simply by painting each day for the present day's painting.



DAVID PARK: *Composition*. Oil. c. 1945  
*Collection of the Artist*

I think that I, three years ago, was too much concerned with the direction that art would or might take, too much with my thoughts on the future of painting and not enough on the present. I believe that we are living at a time that overemphasizes the need of newness, of furthering-concepts. Sure, I hate the lethargy of Mr. Average Public, but I also shudder at remembering that quite often students of mine have asked me with real bewilderment, 'What is there new that I can do? Mondrian has pushed impersonal abstraction to the absolute limit. Clyfford Still has pushed a free emotional kind of abstraction to another limit. Where can I pick up the thread?' [continued on page 74]





✓ FENTON KASTNER: Air Form. Steel and brass. 1951  
*Collection of the Artist*

## FENTON KASTNER

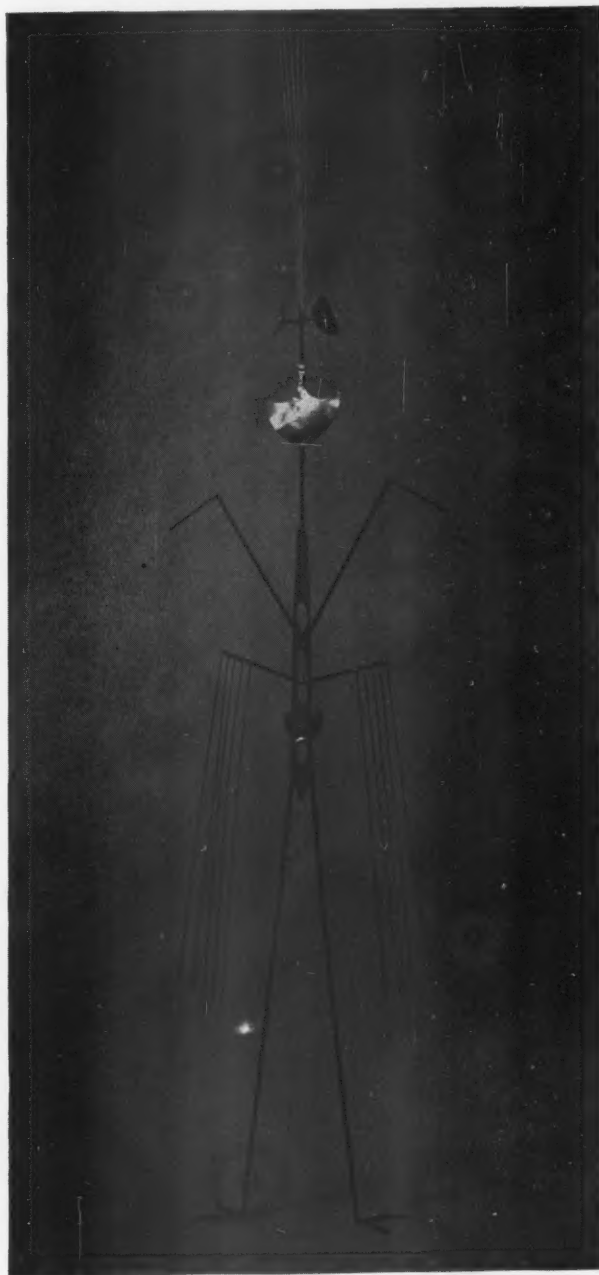
Fenton Kastner is the youngest of the three artists considered here. He is 38, and his career is scarcely five years old. He was born in Lake County, California, and was trained at San Francisco State College and at the California School of Fine Arts, where he is at present librarian. His professional activity began in the Army, in which he served for four years as a medical illustrator, cartographer, and designer of training aids for medical corpsmen. He also had a brief fling as an interior decorator after the war.

Kastner is one of that new generation of sculptors whose principal instrument is the brazing torch, which he handles with a lightness, speed and virtuosity like that of a master draughtsman with a pencil. He does not use the hotter welding torch, slashing through thick sheets of metal, primarily, he says, because of its physical hazards, and he mentions welding-torch sculptors who have blinded themselves at their work benches; nevertheless one suspects that Kastner's devotion to the less dramatic medium arises at least in part from the fact that he is an immaculate precisionist and prefers constructing sculpture with rods and thin plates to melting, pounding, or hammering for a more massive result. In fact, he says so himself, if in a different way, stressing the freshness of his method, its ease, rapidity, and the relatively low cost of its products. "You lose too much in a long-time project," says Kastner, and under the heading of long-time projects he seems to include all those that involve carving, modeling and casting.

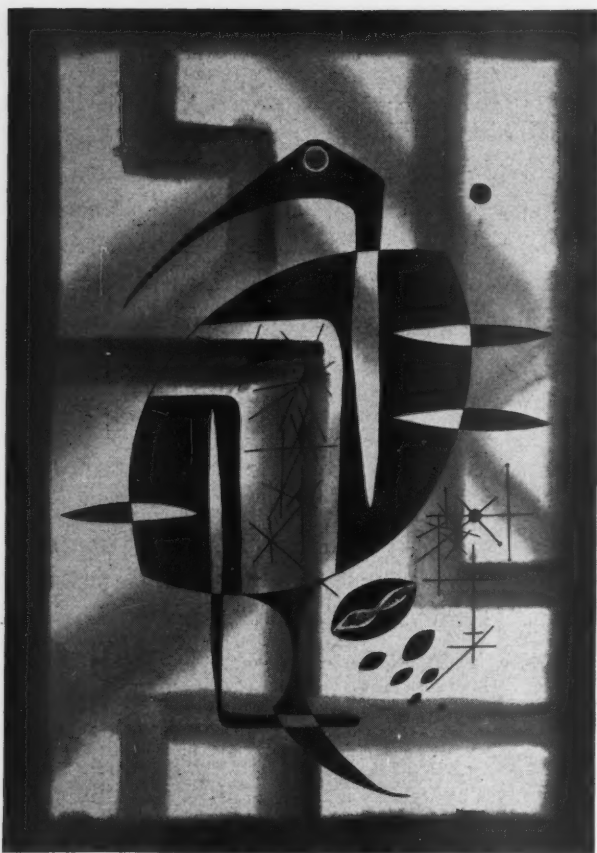
Kastner started sculpture much under the influence of Alexander Calder, but he has largely given up the mobile because he feels it is Calder's special province, that it is impossible to go beyond the old master in this medium, and that attempts to do so are a kind of plagiarism. He likes free-standing structures in line and sharply outlined, silhouetted forms. He is very sensitive to the color of different metals and to the spectra that can be obtained in metal under the torch; he makes considerable use of paint, especially a velvety black and a brilliant red, but he thinks paint is a poor solution and prefers the color that

blooms in the fire.

Line enclosing space is a prime characteristic of his sculpture. His constructions are often very complex, frequently with articulated joints and moving parts, and even his fixed rods will often tingle and shiver at a footfall. Shapes of nature, and especially of animals, are often suggested, and with a high degree of humor. Everything is deft, precise, beautifully calculated, never over-driven.



FENTON KASTNER: *Avis Axil*. Steel, brass and copper. 1951  
*Collection of the Artist*



ROBERT McCHESNEY: From the New Guinea Series  
Water color. 1945

*Collection of the Artist*

ROBERT McCHESNEY

✓ From the Post War Series. Water color. 1946

*Collection of the Artist*

## ROBERT McCHESNEY

*Abstr.*

Robert McChesney is one of the most individual and distinctive of the non-objective painters working hereabouts. He was born in a small town in Missouri, and received his training at Washington University in St. Louis and at the Otis Art Institute in Los Angeles. He served on the WPA Art Project in San Francisco and at one time taught serigraphy and life drawing at the California School of Fine Arts in this city. He has also been a gas station attendant and a bus driver, and for eight crucial years he worked as a room steward on freight ships plying out of San Francisco harbor. He did a vast amount of painting and drawing on his voyages, which frequently took him to the South Seas, and he believes that the native art of the islands strongly affected his work; similarly, he feels that a recent sojourn in Mexico influenced what he is doing today. He is at present painting in a house on a hillside near Petaluma, California, gathering the effects of his varied experiences into a unified statement on the canvas.

As the accompanying illustrations will show, McChesney's earlier work is very precise and sharp in its line and silhouette, making much use of quasi-primitive forms and of forms reminiscent







✓ ROBERT MCCHESNEY: From the Mexico Series. Oil. 1952  
Collection of the Artist

of Miro. His present work, like all freely non-objective painting, is practically impossible to illustrate in black and white. The sharp line of his earlier style remains, but now it flows, contracts, and opens out again, making a leisurely, majestic track for the eye through every part of the canvas. These rivers of line flow through richly glowing clouds and colored forms. The paint is applied with very thin media, and light grounds glow through or open out with an effect of great depth and distance. Everything seems to be slowly, grandly, at times prismatically in movement, and yet it stays within the frame. The phrase "multi-dimensional space fugue" recently coined by Richard Sears, a former colleague of McChesney's at the California School of Fine Arts, fits this painting extremely well, and the sense of profound experience and profound organization which clings about that word "fugue" is likewise typical of McChesney's artistic personality.

✓ ROBERT MCCHESNEY  
From the Mexico Series. Oil. 1952  
Collection of the Artist



# Contemporary Art in the Southwest

BY ARTHUR MILLIER

*Los Angeles Times*

You will find scant news from San Francisco in the Los Angeles newspapers, but a great deal from Arizona. In many respects the southern half of California has closer ties with other Southwestern States than with California's northern half.

Los Angeles is the metropolis of the Great Southwest. It now has the most numerous concentration of practicing artists of any metropolitan area except New York's. In recent years national painting shows throughout the United States, especially the competitive ones, have included more works from California than from any State except New York, and most of these have come from the Los Angeles area.

A near-desert climate and its scattered physical makeup apparently influence the city's art. Artists seem unconsciously to reflect the warm climate in a preference for warm colors. Cliques affect the mannerisms of some dominant artist, but homogeneous styles, such as the expressionist-abstract one so long holding sway in compact San Francisco, have little chance to gain area-wide favor. The region's artists live too far away from each other and seldom meet.

Nevertheless you will find in Southern California that all the advanced trends found in eastern centers are practiced. Artists here are quick to embrace new modes. While we have large numbers of painters and some sculptors who organize

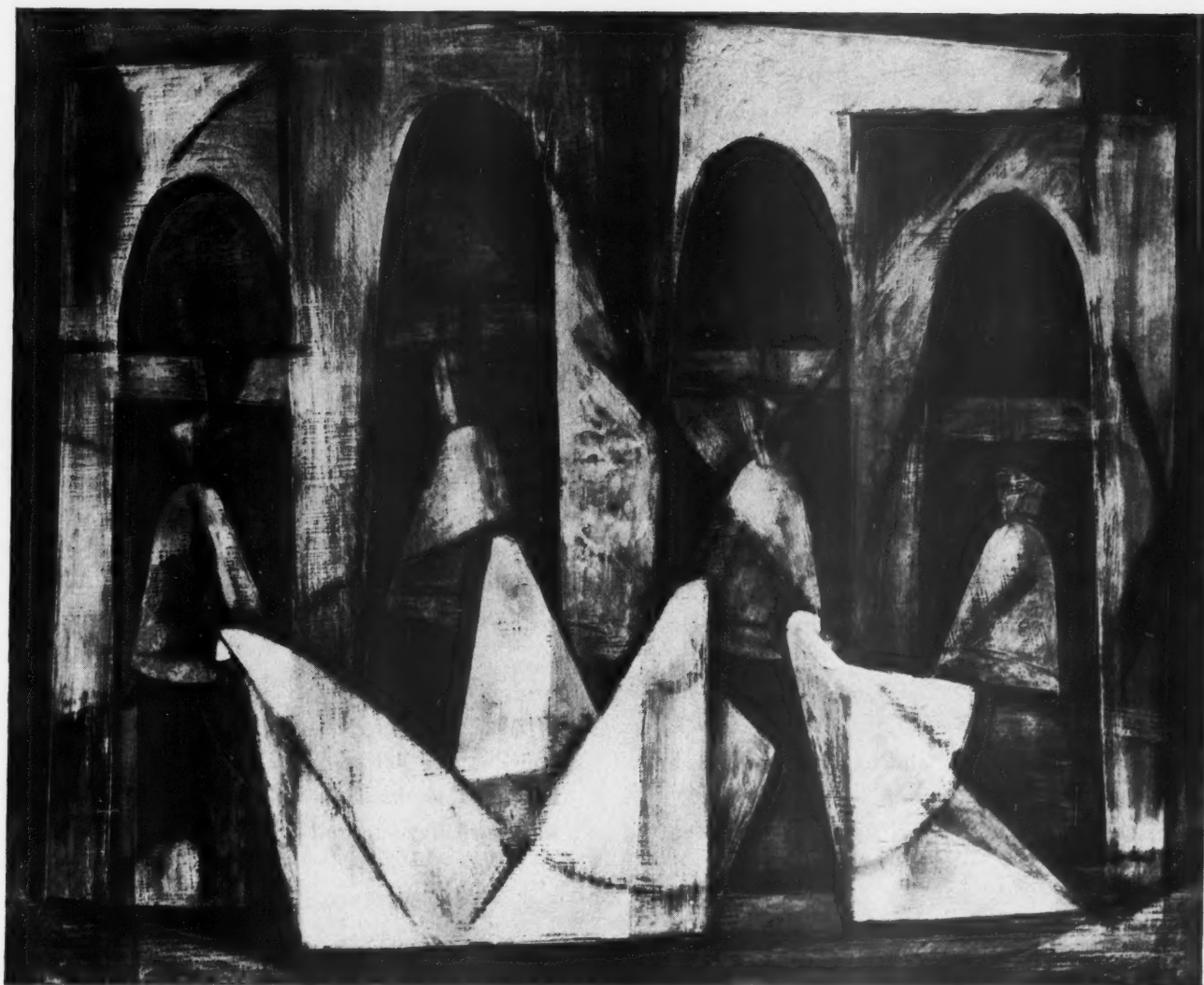
into clubs publicized as defending "traditional" art, their output seldom rises above mediocrity. Hence they do not serve as a brake on change as do the better quality of conservative artists in the New York area. Here, the alert among the "moderns" have the edge in museum and dealer exhibitions. Because of this some of our *avant-garde* work is thin.

I am not too familiar with art in Arizona, but the large exhibitions I have seen indicate that representational painting of a conservative sort outshines abstract painting. In Arizona, with a few notable exceptions, the latter is done in college art departments and smacks more of the influence of reproductions in art books than of original impulse.

Taos and Santa Fe, New Mexico, are closer to New York than to California, so far as art trends are concerned.



✓ LEW DAVIS  
Little Boy Lives in a Mining Camp. Oil. 1938  
Collection of International Business Machines  
New York City



✓ LEW DAVIS: *The Bells*. Oil. 1952  
Collection of Mrs. Ted Bohen, Des Moines, Iowa

## LEW DAVIS

The first painting by Lew Davis that I ever saw pictured three copper miners crouched at noon in a mine level, tired beyond talking, one holding but not yet eating a sandwich. It was in a huge show, the Los Angeles County Museum's 1938 annual exhibition open to all American painters and sculptors. I reproduced it in the *Los Angeles Times* and hailed it as the exhibit's best painting.

The last painting by Lew Davis that I have seen is titled "Flight," in which a hawk or eagle soars above desert mountains. It was in the all-Arizona artists' exhibition at the 1951 Arizona State Fair in Phoenix. Had the picture been eligible the two jurors, Kenneth Ross, director of Los Angeles Municipal Art Department, and myself, would have given it first prize. It was not eligible be-

cause Davis organized the exhibition. Our second choice, which won the award, was a handsome painting by the much more celebrated Max Ernst.

I consider Lew Davis the finest painter Arizona has produced. He was born in the spectacular mining town of Jerome in 1910 and studied four years with Leon Kroll at the Art School of the National Academy of Design.

Davis lived in the East for nine years, winning school prizes, Tiffany and Yaddo fellowships, working on the *New Sun* and the *Journal*, teaching three years with John F. Carlson in Plainfield, New Jersey, and painting.

The Treasury Department Art Project brought him back to Arizona in 1936 to paint post office murals for Los Banos, [continued on page 74]



## PEGOT WARING

Pegot Waring is a diminutive blond woman, a hundred pounds, five feet tall, who hammers out massive sculptured animals and human figures, some weighing more than half a ton, the hard way. She carves them in tough stone or wood, doing all the work herself, even to sharpening and tempering her own tools at a forge in the garage of her Beverly Hills home.

All her work, whether in stone or wood, is carved direct, not pointed up from small models. Miss Waring makes no drawings for her final sculptural conceptions. She feels her way into the solid substance, maintaining the whole laborious process as a single creative act.

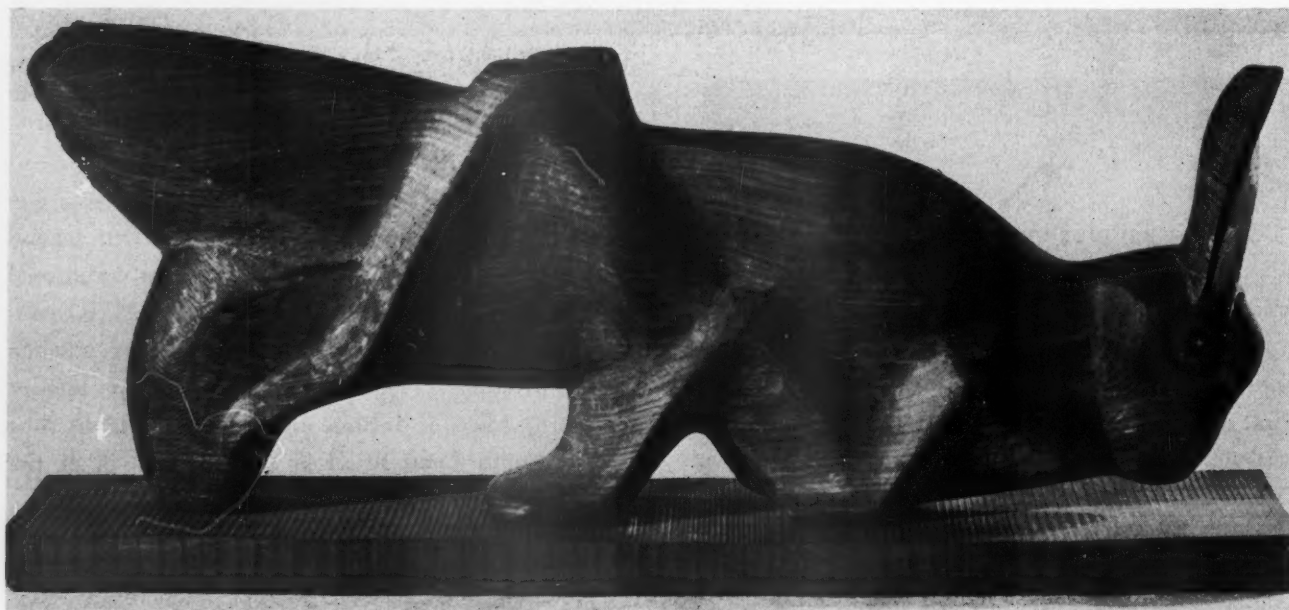
The forms she digs out are not merely beautiful in themselves; they express the essentials of the ideas she conceives about the creatures they symbolize. The "Grasshopper" illustrated is a good example. A "Seagull" of smooth marble epitomizes the idea of sliding on air. Chiseled feathers would add nothing to this concept. A long "Reptile," owned by Los Angeles County

Museum, is all sinuous movement and needs no scales or skin to express this, nor marks of any particular species.

Pegot Waring was born in Dallas, Texas. She began sculpturing in Chicago 17 years later, then studied with Carl Milles at Cranbrook Academy. She broke with Milles, she says, when he disapproved her insistence upon doing all her stone carving herself. "You'll go broke that way," Milles said.

"He was right," Miss Waring agrees, "but I like my way." She says she learned most about sculpture from the foreman of a stone yard in Los Angeles from whom, for seven years, she bought stone. The day after he died she sold her first stone sculpture.

A book about Pegot Waring's sculpture by Bruno Adriani was published by Carl Nierendorf in 1946. Though Miss Waring works at least six hours a day her output is small because of her laborious method. Occasional exhibitions of her sculpture have toured West Coast museums.



✓ PEGOT WARING: Grasshopper. Wood. 1948  
Collection of the Artist



✓ ROBERT FRAME: Mexican Afternoon. Oil. 1952  
Collection of the Artist

## ROBERT FRAME

To choose from the hundreds of capable young painters now emerging in the Southwestern states any single one as *the* outstanding one would be most presumptuous. After much thought I offer Robert Frame because he is certainly one of the ablest painters in this region of the group still in their twenties, because he has an exceptionally sound basis for a fruitful career and because he so quickly won public acceptance of his work.

Frame is twenty-nine years old. His first showing was in July, 1951 at the Los Angeles Art Association's gallery. This institution seeks out upcoming, little known artists. Frame was one of sixteen young painters and his work proved top of the show.

In January 1952 a large exhibition of his paintings and drawings was staged at Scripps College, where he was doing graduate work. It centered about an ambitious painted triptych of incidents from the life of St. Francis of Assisi.

By July, 1952 the Dalzell Hatfield Galleries in Los Angeles, always slow to add an artist to their

"string," included Frame in their small list of regulars. His paintings were then presented to the public in an exhibition at the Pasadena Art Institute. That same month he won one of the institute's three purchase prizes in its annual exhibition by artists living in the San Gabriel Valley, a 10 by 30-mile area to the east of Los Angeles.

Of his Pasadena exhibit I wrote in the *Los Angeles Times* "Robert Frame's first full painting show has not a single unsuccessful picture in it." I described him as "a fine composer and a 'painterly' painter who loves and can 'orchestrate' rich colors."

An ex-G.I., who lives in Los Angeles, Frame studied with Millard Sheets and the late Henry Lee McFee. He paints in representational style and in the conventional fields — figures, landscapes, still lifes and city scenes. But he paints these with a personal warmth and conviction that cause his works to appeal equally to critics, collectors and laymen.

# Texas

## *Cosmopolitan Art Colony*

BY D. S. DEFENBACHER

*Fort Worth Art Center*

The representation of Texas in this issue by three artists is a matter of editorial allotment. Though the allotment is forgivable, it is hardly generous enough to indicate the breadth of artistic production in the sprawling, vigorous art colony of Texas.

As a newcomer to the state, I have been repeatedly surprised at both the volume and quality of Texas contemporary art. Though the Cowboy Artist still exists and the Bluebonnet Painters are legion, their voices are weak against the resonance of those who are keyed to the world's current trends.

There are at least nine major competitive Texas annual exhibitions run by competent museums or groups with expert juries and sizable prize awards. In 1952-53, these nine shows received 3,804 works submitted by 1,679 artists. Of the works submitted, 1,295 by 710 artists were accepted for showing. Prizes totalled \$9,125.00 and purchase prizes in the amount of \$5,615.00 were awarded.

The major shows do not by any means cover the total current production. There are a dozen competitive and non-competitive annuals which are less strictly managed and which double the annual exhibition output. In addition, the museums at Dallas, Houston, Fort Worth, Austin, and San Antonio give frequent one-man shows.

Texas is also the only hinterland state and possibly the only state exclusive of New York which boasts a successful dealer's gallery specializing in the work of its native artists. The Betty McLean Gallery in Dallas represents thirteen of the top Texas artists and shows a remarkable sales record.

In the area of consumer acceptance, Texas, as in many things, is a country of extremes. The "will-nots" — those to whom art is not yet a

recognized human interest — are perhaps no more numerous than in most western states, but they seem to have a curious and thoroughly Texan opinionation. Then there are the avid followers of Remington and Russell to whom anything but sentimental realism with a touch of sugar coating is fighting material. On the other hand, the extensive purchase of advanced artists' works and the support given contemporary exhibitions indicates a vast number of people with really well cultivated sensibilities. The plains may be dry, but the green areas are great and very green.

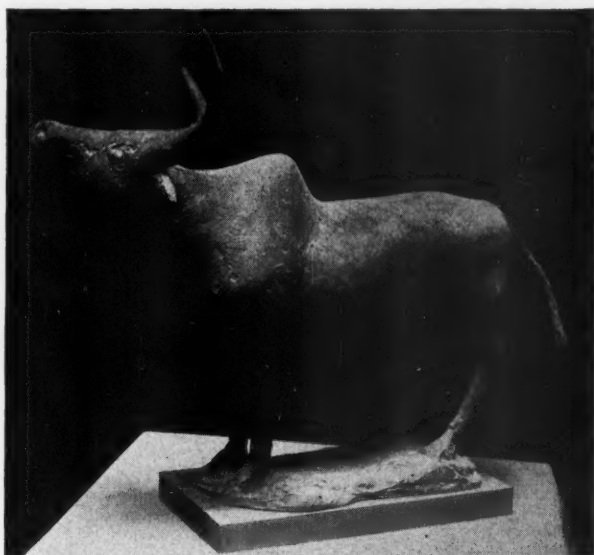
It is rather strange to me that sculpture in Texas is not exactly flourishing. The wide open spaces should be both receptive and generative to three-dimensional structures. But then, sculpture today, it seems, is an urban sort of thing, springing more from association with the massed forms of city and factory than from the contemplation of nature.

Except in the work of one or two of the older artists, there is no discernable regionalism in either style or content. The intense social provincialism of Texas seemingly has made little impression on her artists. They are as much of "one world" as the artists of New York or Paris.

By far the bulk of good Texas painting production is in the fertile idiom of a design-conscious expressionism. There are, however, competent practitioners of everything from landscape portraiture to "the universality of painting nothing with nothing." It is difficult to say which or how many artists are advanced to the point of greatness. It is not difficult nor excessive to say that an exhibition of some two hundred or more Texas artists could be viewed with respect and pleasure by any audience in the world.



✓ CHARLES UMLAUF: Mother and Child. Bronze. 1950  
*Collection of the Artist*



CHARLES UMLAUF: Steer. Bronze. 1950  
*Collection of the Artist*

## CHARLES UMLAUF

**Born:** 1911, South Haven, Michigan

**Studied:**

Art Institute of Chicago, 1929-32, 1934-37

Chicago School of Sculpture, 1932-34

**Exhibitions:**

Two two-man shows

Nine one-man shows

General exhibits in leading museums throughout the United States, in Canada, Europe and South America

**Awards:**

Scholarships for study at Art Institute

Prizes for sculpture exhibited in "Chicago and Vicinity" show, 1937, 1938, Honorable Mention, 1943

Honorable Mention, Section of Fine Arts competition, Washington, D. C., 1938

Honorable Mention, Evanston, Illinois Post Office Competition, 1939

Prize at Oakland Art Galleries, 1941

Honorable Mention, Denver Art Museum, 1948

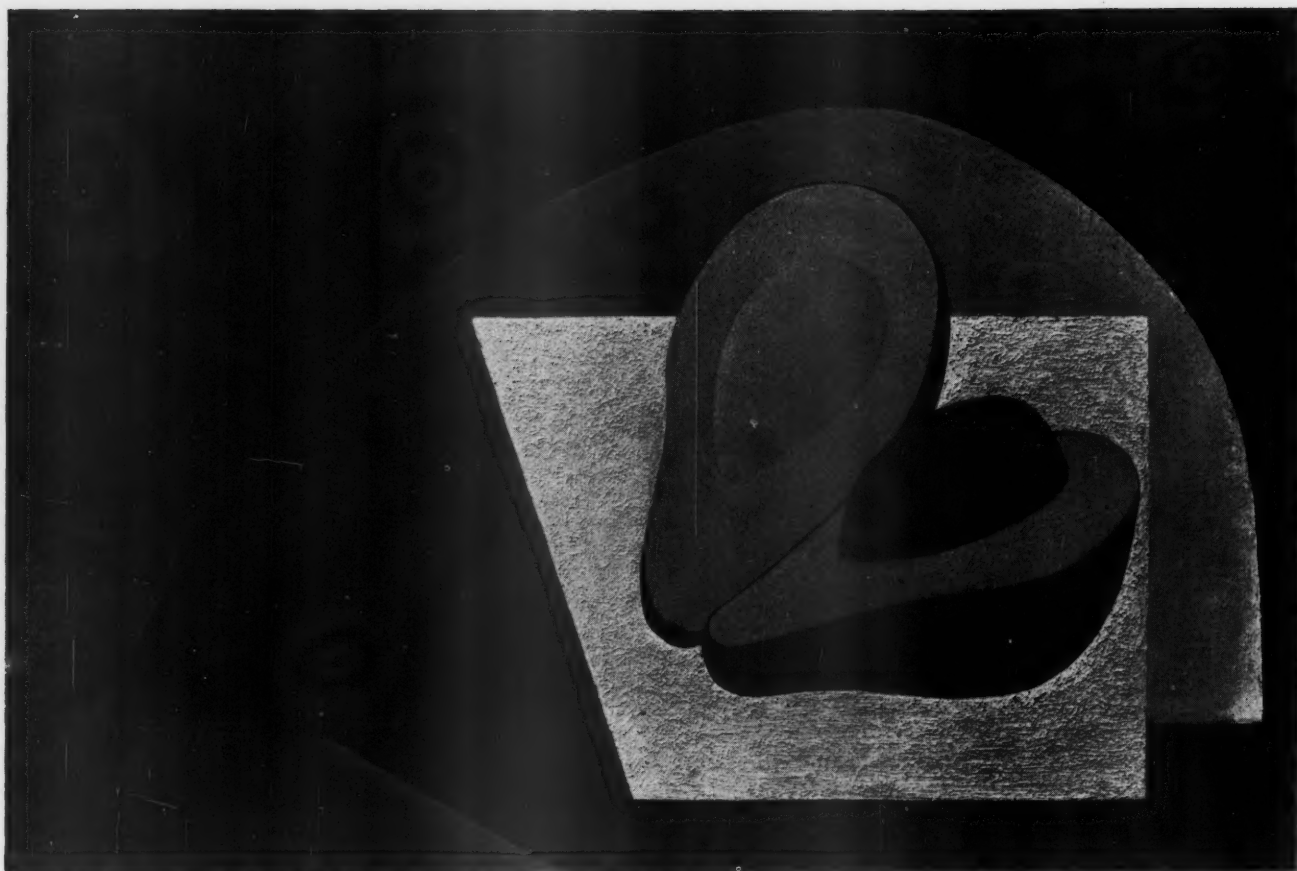
Awards for sculpture in Texas General Exhibit, 1942, 1943, 1944, 1946, 1947, 1948, 1949, 1950, 1952

Honorable Mention, Syracuse Annual Ceramic Exhibit, 1948

Guggenheim Fellowship, 1949-50

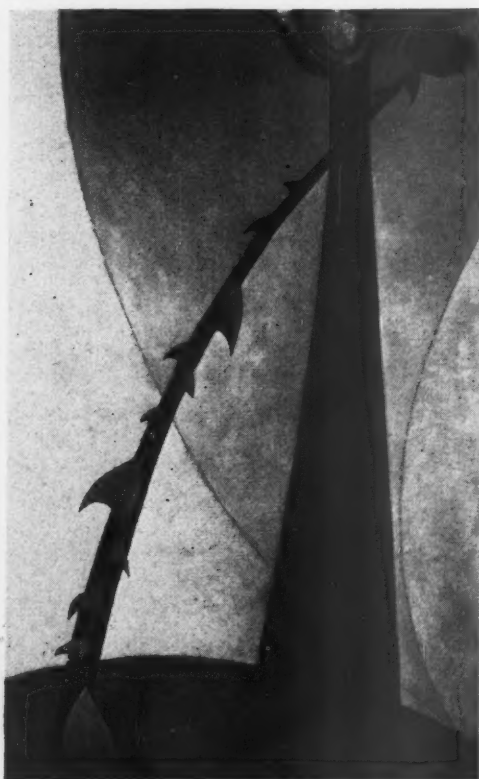
[continued on page 75]





BILL BOMAR: Avocado. Oil. 1948. Weyhe Gallery, New York City

BILL BOMAR: Emblem of Summer. Oil. 1949  
Weyhe Gallery, New York City



## BILL BOMAR

**Born:** Fort Worth, Texas, December 30, 1919.

**Education:** Started painting at the age of 7. Studied painting at the Cranbrook Art Academy, and later individually with such painters as John Sloan, Hans Hoffman and Ozenfant.

### **Exhibited:**

Texas General Exhibitions (which show at the Dallas Museum of Fine Arts, the Houston Museum of Fine Arts and the Witte Memorial Museum in San Antonio)

Fort Worth Art Association Exhibitions  
Arts and Crafts Club in New Orleans

"Six Texas Painters" at the Weyhe Gallery, New York

58th Annual Exhibition for Western Artists, 1952, Denver Museum, Denver, Colorado  
Brooklyn Museum, New York

Texas Paintings Exhibition — M. Knoedler & Company, Inc., 1952, New York

Artists West of the Mississippi Invitational, Colorado Springs Fine Arts Center, 1953

Texas Exhibition, Santa Barbara Museum, California, 1953



✓ BILL BOMAR: *White Island*. Water color. 1950  
Brooklyn Museum

*One-Man Shows:*

Dallas Museum of Fine Arts  
Weyhe Gallery in New York  
Fort Worth Art Association  
Betty McLean Gallery, Dallas, Texas, 1952

*Paintings in the Collection of:*

Dallas Museum of Fine Arts  
Houston Museum of Fine Arts  
Fort Worth Art Association  
Brooklyn Museum, New York  
Numerous private collections

Bomar's oil painting, *Preparation*, has just been selected as one of 100 paintings to be shown in the exhibition titled "American Painting — 1954," to be held at the Virginia Museum of Fine Arts in February and March, and at the Des Moines Art Center in April. Dwight Kirsch, Director of the Des Moines Art Center, selected the show as One-man Jury and Guest Director. Bomar's painting, chosen for the exhibition, was done in Taos in 1953. It represents Indians preparing for one of their rituals.

✓ BILL BOMAR: *Cross and Transom*. Oil. 1952  
Collection of the Artist







SEYMOUR FOGEL: *The Flagellants*. Oil. 1950  
*Collection of the Artist*

## SEYMOUR FOGEL

**Born:** New York City, 1911

**Training:** National Academy of Design, 1929, 1932

**Has Taught:** On faculty of University of Texas, Austin, Texas, 1946-1953

**Awards:**

Section of Fine Arts, mural competition for Safford, Arizona

Section of Fine Arts, mural competition for Social Security Building, Washington, D. C.

Section of Fine Arts, mural competition for Cambridge, Minnesota

Artists for Victory War Poster Competition

O. E. M. War Drawings and Paintings Competition

First Odom Purchase Prize, T. F. A. A., 1952

Museum of Fine Arts of Houston Award, State Fair of Texas Exhibition, 1952

**Murals:**

Petroleum Club of Houston, Texas, 1951

University Baptist Student Center, Austin, Texas, 1950

Social Security Building, Washington, D. C., 1942

U. S. Post Office, Cambridge, Minnesota, 1941

Federal Building, Safford, Arizona, 1941

New York World's Fair, 1939

Abraham Lincoln High School, New York, 1935

**One-Man Shows:**

Levitt Gallery, New York, 1946, 1949

Museum of Fine Arts of Houston, Texas, 1951

Kendall Gallery, San Angelo, 1953

Betty McLean Gallery, Dallas, Texas, 1954  
(scheduled)

**General Exhibitions:**

Museum of Modern Art, New York City

Architectural League, New York City

Corcoran Gallery, Washington, D. C.

National Gallery, Washington, D. C.

National Gallery of Canada

Whitney Museum of American Art, New York City, 1938, 1946, 1949, 1952

Artists West of the Mississippi, 1947, 1949

La Tausca Competition, 1948

Pepsi-Cola, 1946

Metropolitan Museum of Art, "American Painting, 1950"

St. Louis Art Museum, 1952

Pennsylvania Annual, 1939, 1946

Worcester, Massachusetts

Golden Gate, San Francisco

Dallas Museum of Fine Arts

Delgado Museum, New Orleans

St. Paul, Minnesota

Texas Fine Arts Association, Austin, Texas

American Federation of Art National Exhibition of Art & Architecture

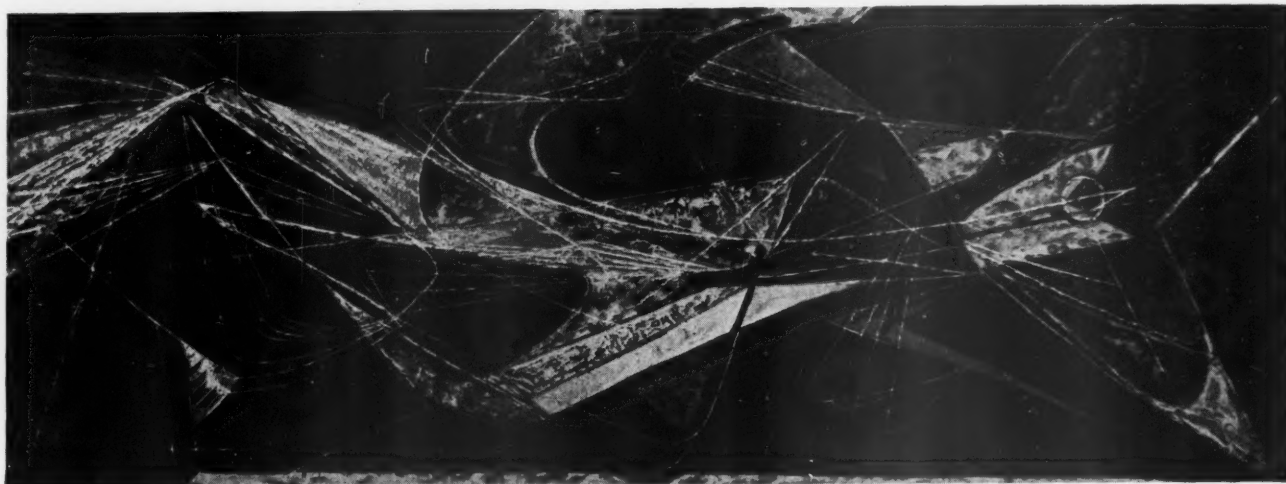
Texas General Exhibitions

Texas Painting — M. Knoedler & Company, Inc., New York 1952

Texas Exhibition — Santa Barbara Museum of Art, Santa Barbara, California

*Paintings in Various Public and Private Collections*

*Publications: "Art Today" — Ziegfeld; Faulkner-Hill*



SEYMOUR FOGEL: *The Predator*. Oil. 1951  
*Collection of the Artist*

# The Southeast Today

BY JOHN RICHARD CRAFT

*Columbia Museum of Art*

The past great heritage of the Southeast has not been lost. Still, today there is a new creative and energizing current of art beginning to crest for the first time in nine decades.

Artists here have finally sloughed off the "magnolia and Spanish moss" incrustation. An introspective translation of regional beauty and intellectual search has replaced that saccharine flavor; artists have left the "ancestor-worship" portraiture to seek exploratory new paths and moods of art.

Economically, the time is ripe now in the Southeast for this change of temper. Great industries are discovering the advantages of the climate and the natural undeveloped resources of the region. For the first time since before the Civil War, the South approaches economic equality.

Even more important, possibly, than the economic ingress is the migration into the Southeast from other areas of the nation. As the Doric invasion blended with the Mycenaean to eventually vitalize Classical Greece, the advent of fresh ideas and energy promises to blend with the traditional richness of the South to create a new cultural and aesthetic renaissance of thought.

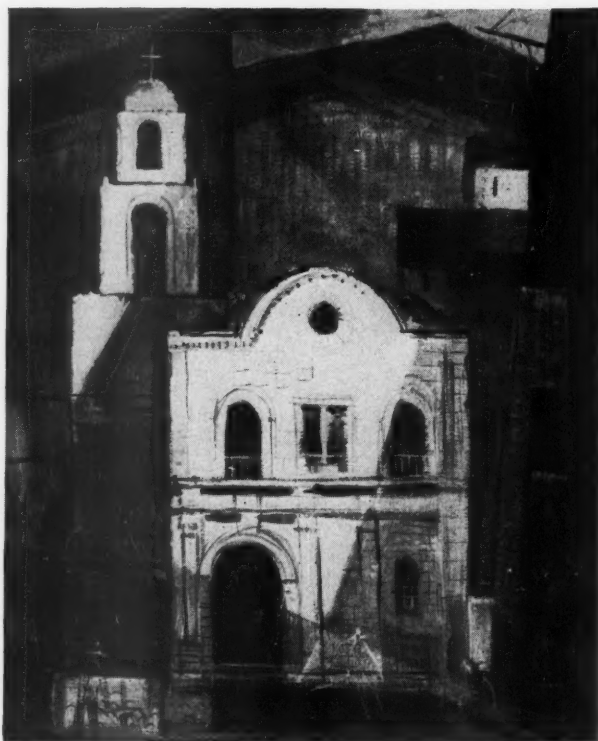
For artists, the scenic and climatic attractions of the coasts and the mountains, the swamps, and the great rivers, the pyramiding industries and the tenant farmer, the fascinating life of the backwoods native or the sponge fisherman, all captivate him and convince him that here is an artist's heaven. Fortunately, too, that same sequence of attractions serves to lead the tourist market to the artists.

Today the great universities of the Southeast also apply their weight to the progress of the area in the field of the arts. North Carolina State's School of Design, Lamar Dodd's brilliant development of the Department of Art of the University of Georgia, the University of Florida, and Florida State College, among others, all recognize the returns which accrue through regional recognition of the artist. For the student of painting, sculpture, the graphic arts, architecture and de-

sign, craftwork, and ceramics, there are increasing outlets for talents and inventions.

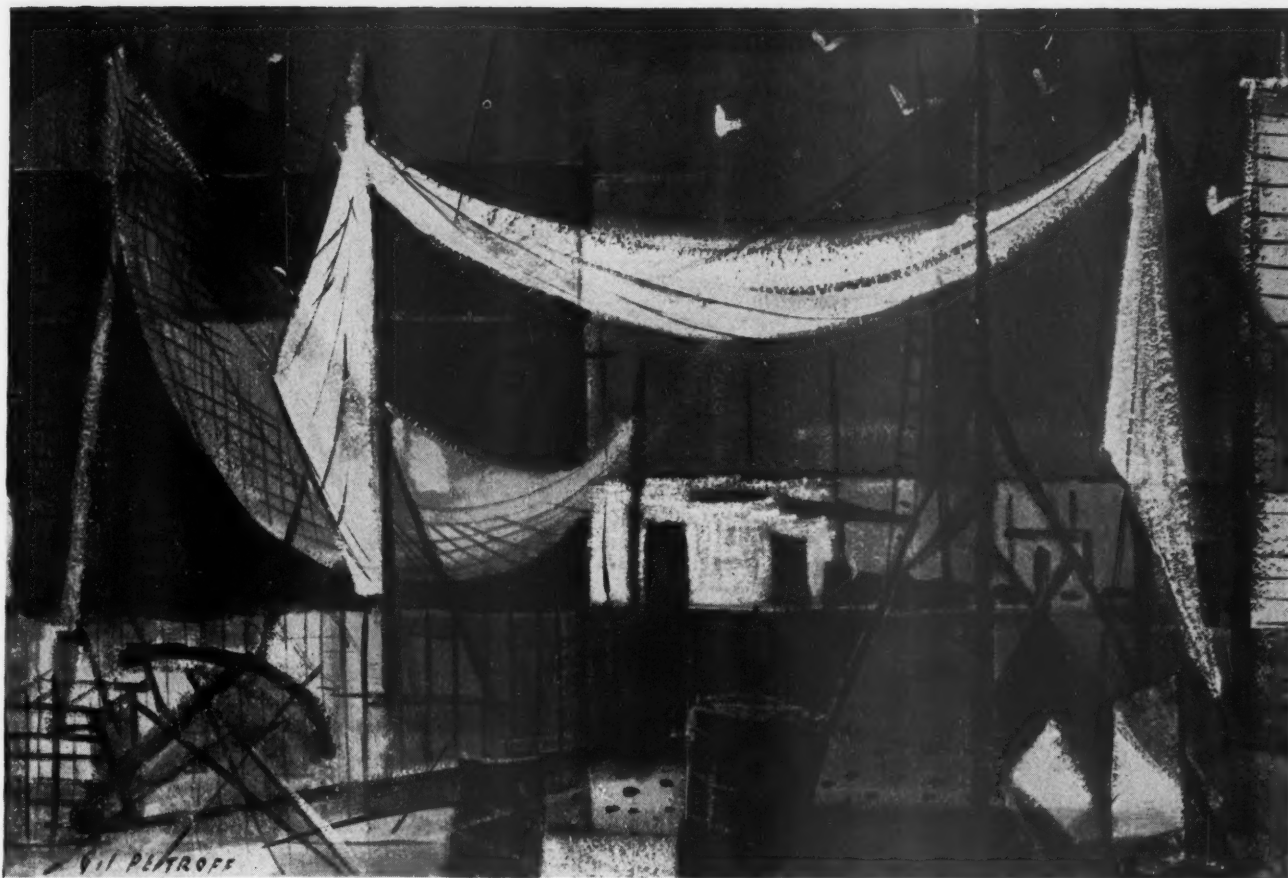
It is not presumed that artists of the Southeast have been marked with a very distinctive regional flavor. With exposure to the national abstract tendency through education and travel, they continue to let that magnetic field attract them. Noticed in Florida is a trend to seek out very mixed media in painting; in South Carolina that tendency toward new experiment leans toward exploring the possibilities of lacquer in both easel and mural painting.

Artists of the Southeast have made impressive advances during the past decade. They are not satisfied as yet — a healthy sign that they are just getting started.



GILMER PETROFF  
Memories of Mexico. Lacquer. 1953  
*Collection of the Artist*





GILMER PETROFF: Drying Nets. Lacquer. 1953  
Collection of the Artist

## GILMER PETROFF

The universal artist with an awareness of the application of art in all facets of living is rarer than we like to think. Modern life has bred the new species of specialist. Because the universal concept has not died away altogether, South Carolina can present Gilmer Petroff.

It is a far cry from the cold, clear woods of Saranac Lake, New York, where Petroff was born in 1913, to the deep Southeast. The trek was an involved one via Yale University, Wisconsin University, Provincetown, Mexico, Europe, and Staten Island. Wherever he was, Petroff studied and observed and painted. Today he is technically one of America's most lucid exponents of watercolor. A practical realist, he works half of each day as an architectural designer; and the "New South" today is dotted with examples of his inventive thinking in this line.

From his own art school on Staten Island, this artist was drawn to South Carolina as Associate Professor of Art and Architecture at Clemson

College for four years before moving to the state capital of Columbia as an architectural designer. One field alone, however, cannot contain his talents; and his fluid activity as an instructor of the Columbia Museum's Richland Art School, on the Board of Trustees of the Columbia Museum, the Guild of South Carolina Artists, and of the Columbia Artists, provide outlets for raising the creative stature of this state.

Gil Petroff is at home in oils, lacquers, watercolors, teaching, illustrating, cabinet work, model-making, posters, murals, welding, lecturing. Within the past year he has combined his experimental work with the medium of lacquer and with mural painting to produce three forty-foot murals for a university, department store and office building. Currently, too, he had a one-man exhibit of watercolors on national tour and is represented with five lacquer easel paintings in the "Carolina Five" exhibit on tour in museums of the Southeast.

[continued on page 76]



✓ DUNCAN ROBERT STUART: *The Madrigal*. Oil. 1949  
Collection of Henry L. Kamphoefner, Raleigh, N. C.

## DUNCAN ROBERT STUART

In the Southeast the intellectual approach to painting has been strongly tinged with influence attracted into that area by the opportunity of a new horizon. There is not only a fresh physical and economic frontier, but an artistic one as well.

Our Southeast artist, Duncan Robert Stuart, came out of the Midwest, born in Des Moines, Iowa, in 1919. The University of Oklahoma, Chouinard Art Institute in Los Angeles and Yale University saw to his formal art training; but early art honors indicate that Stuart's talent had begun to form its roots far back in his Iowa and Oklahoma school days.

He began his career as a designer of stage scenery and equipment. He was a technical director for Farragut Playhouse at Rye Beach, New Hampshire, and for Spotlight Productions in New Haven. It may well be that the feel and the thrill of the stage, its lighting effects and its imaginative scenery, magnetized the development of the young artist working in the capacity of stage designer and technical director.

A three-year span with the U. S. Army saw his talents as an illustrator and layout editor used in duties which led up to the position of Presentation Director for the Petroleum Administration.

The Army was succeeded, then, by the academic (in its very broadest sense), with Duncan Stuart as Assistant Professor of Art at the University of Oklahoma; as Visiting Lecturer at the University of Michigan; and finally, where he can be found today, as Associate Professor of Painting and Design in the School of Design at North Carolina State College in Raleigh.

The last-named School is among the most energetic and experimental in the nation. Magnificently organized by Dean Henry J. Kamphoefner, with visiting professors led by the technological vision of R. Buckminster Fuller, and with the invigorating power of Duncan Stuart's art, the North Carolina State School of Design is beginning to revolutionize Southern art and thought. The intellectual curiosity and creative exploration of this group reflects itself in the art of Stuart.

Stuart's activities in the last two years are indicative of the direction of his personality and his art. Among these activities one can list the following: Edited and illustrated *Problem of Industrial Logistics and Design Strategy* by R. B. Fuller. Illustrated *Churches and Temples* by H. L. Kamphoefner, R. Bennett and P. Thiry. Worked on

classified analysis project for Air Force proving ground, with staff members of North Carolina State College, University of North Carolina and Duke University. Author, with R. B. Fuller, of *Energetic and Synergetic Geometry*. Exhibited paintings at the North Carolina State Annual Exhibition, Whitney Museum of American Art, and various art galleries. Participated in program of several annual art forums and art festivals. Six months trip to Japan and Korea for U. S. Air Forces. Now teaching painting and design at North Carolina State College.

Stuart's painting is primarily exciting and lively. With a hot and pulsating beat to his color, the artist explores a world of form, movement and texture. Close association with "Bucky" Fuller in the technical research associated with the development of the Dymaxian theory apparently has only liberated the artist's taste for expressing the intangible thoughts of man, as contrasted with the factual mold of science.

A phenomenon of all painting today seems to be its delight in the exploration of pure color. Stuart, and his pupils too, exploit color to the limit. His painting combines the intellectual and the sensuous approaches in a dynamic manner which makes Duncan Stuart one of the most exciting stars on the national art horizon. One is impatient for the Stuart of tomorrow.



DUNCAN ROBERT STUART  
Events in Continuum. Oil. 1950  
Collection of the Artist



DUNCAN ROBERT STUART: Alpha Lyrae. Oil. 1951  
Collection of the Artist



## SYD SOLOMON

It is an obvious commentary to open the story of Syd Solomon with the observation of a certain critic who compared the artist to Stephen Leacock's famous horseman: "Mr. Solomon is riding in all directions, too," the article said. With that as an unpromising start, the critic's final reaction seemed to startle even himself: "... incredibly enough he manages to make ground."

The fact that Syd Solomon always *makes ground* would seem "incredible" to no one who knows the artist. In appearance, a cross between a Western miner and the typical Bohemian artist, the proportions of the man loom big in any gathering. His handlebar mustache and booming voice announce to the world at large his individuality. The biggest grin in the world of art and the most resounding slap convince that the boisterous fun and solid punch of his paintings are genuine attributes of the man.

In 1917 Uniontown, Pennsylvania, was the heart of the soft coal and coke industry. Mired in the stench and smog of coke fumes by day and surrounded by the Vulcanian flames of its ovens by night, this was not the habitat of the aesthete; but it bred sinews of industry. Here Solomon was born. Hovering on the [continued on page 77]



SYD SOLOMON: Kelly. Water color. 1951  
Collection of the Artist



SYD SOLOMON: Extraordinary  
Water color. 1952  
Florida Southern College  
Lakeland, Florida

## RESTORATION OF OIL PAINTINGS

We bring oil paintings back to their original beauty. We have specialized in this work since 1916.

We remove discolored varnish and old restorations. Damages of all kinds disappear: tears, holes, cracks, flaking, blistering and waving surfaces. Relining and cradling. Museum methods. Frames repaired or replaced. Satisfaction guaranteed. Bring or send your paintings or their photos for free estimate. Results and our reasonable fees have always pleased our clients all over the United States.

### CHAPELLIER

48 EAST 57TH STREET NEW YORK 22, N. Y.

## 19th and 20th Century AMERICAN ART

HOMER	DUBOIS
RYDER	DIGIOIA
INNESS	DIVALENTIN
TWACHTMAN	FARNSWORTH
HASSAM	KROLL
BELLOWS	LAUFMAN
METCALF	PITTMAN
EAKINS	PLEISSNER
BLAKELOCK	ROSE
LAWSON	ROBINSON
HENRI	SAWYER
LUKS	SHARP
KAYN	GREENBOWE
AULT	O'HARA
CONNAWAY	RICCI
DEGROOT	WHORF
ETNIER	and others

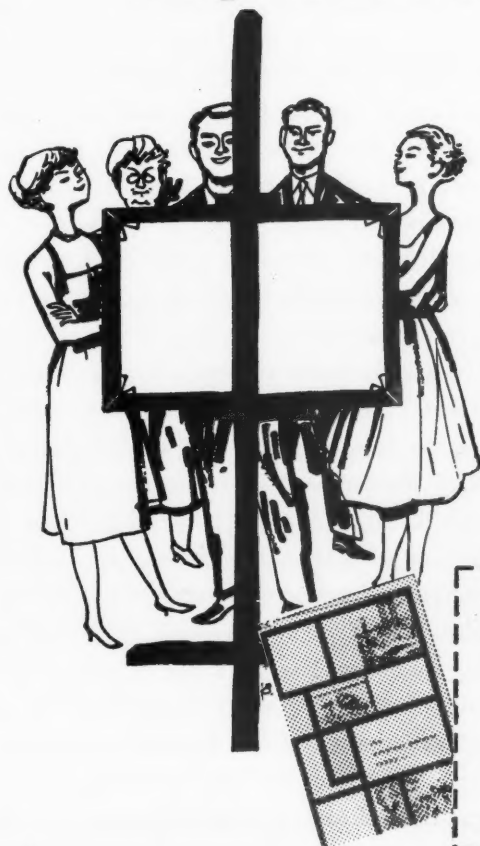
SPECIAL EXHIBITIONS THROUGHOUT  
THE SEASON

# M I L C H

G A L L E R I E S

55 East 57th St. New York 22

## "They didn't believe I painted it!"



Once a dauber—now a skilled painter  
—with this extraordinary  
Famous Artists Schools program!

You can share this accomplishment! Find real joy and satisfaction painting pictures you'll show with pride. In less time than you ever dreamed, you're free of the frustrations and disappointments that plague most painters. You practically acquire professional skill!

The **new**, extraordinary, FAMOUS ARTISTS PAINTING COURSE teaches you the essentials of Fine Arts painting at home, in your leisure time. You get more personal, more effective guidance than most art classes, under the direction of a distinguished group of Fine Arts teachers.

Send this coupon today for the FREE illustrated brochure that describes and illustrates in detail the remarkable "show-how" FAMOUS ARTISTS PAINTING COURSE. Learn how quickly and how easily you can paint pictures you'll be happy to see framed in your home and the homes of others.



**Famous Artists Painting Course**  
Studio P-40A4, Westport, Connecticut

Please mail to me, without obligation, your descriptive brochure  
"The Amateur Painter Today."

Mr. Mrs. Miss \_\_\_\_\_ Age \_\_\_\_\_  
(please print)

Address \_\_\_\_\_

City, Zone, State \_\_\_\_\_

## **AMERICAN ART IN CALIFORNIA**

see our collection of  
recent paintings by:

RICHARD HAINES  
DAN LUTZ  
MILLARD SHEETS  
SUEO SERISAWA  
MARY BOWLING  
RUSSELL COWLES  
EDGAR EWING  
GRIGORY GLUCKMANN  
ERLE LORAN  
LEW DAVIS

Sculpture by:

BERNARD ROSENTHAL  
DONAL HORD  
BETTY DAVENPORT FORD

**DALZELL HATFIELD GALLERIES**  
**Ambassador Hotel**  
**Los Angeles**

## **Galerie St. Etienne**

---

### **AMERICAN NATURAL PAINTERS**

From Edward Hicks to  
Grandma Moses

---

**46 W. 57 ST.**

**N. Y. C.**

### *Sidney Gordin continued from page 21*

each fanciful structure is impossibly balanced, like a supremely skillful house of cards. In all his work there is a sense of the most delicate and precise adjustment, as if the moving of a single part would bring the whole thing down in ruins. This is not the product of geometry but of instinct. As he starts each piece the sculptor has only the most general idea of the form it will take. It grows with a life of its own. Mistakes are made; pieces are unsoldered and moved, added and subtracted. Finally it is complete, he cannot say why, except that it seems to proclaim its own self-sufficiency. The simple fact that Gordin likes to work with metal may also explain a part of the visual pleasure that his work provides. "I find the act of meeting technical problems an esthetic stimulant," he says, "and technical limitations a challenge to deeper experience. Though the purpose of my work is to create visual poetry through form and color relationships in space, I respect and enjoy my materials and tools. I feel that the pleasure they give me helps me through the labor-pains of self-expression."

JOHN I. H. BAUR

### *Gardner Cox continued from page 29*

which are the product of modern sensibilities.

Gardner Cox perceptively probes into the problem. His search is not in terms of the sitter alone, but leads into the mysteries of environment which, after all, affects the sitter as well as himself. Thus, all of nature seen objectively and subjectively, is his concern.

He was born in Holyoke, Massachusetts, 1906. Studied at Boston Museum School, 1928-39; Art Students League, New York City (Bridgeman) 1925; Massachusetts Institute of Technology (Architecture) 1929-31 (overlapped the Museum School); various summer schools. Exhibited in Carnegie "Directions in American Painting" 1941; Richmond, Virginia, Biennial, 1946; Addison Gallery, Andover, Mass., "Prize Winners 1946"; Institute of Modern Art, Boston, 1940-45-46; Chicago Art Institute — M. V. Kohnstamm Prize, 1949; selected as one of the best paintings in the '48-'49 Pepsi-Cola show; one-man shows at the Margaret



Brown Gallery, Boston, 1949 and 1952; American Painting Today — Metropolitan Museum, New York City, 1950; Retrospective show at the Institute of Contemporary Art, Boston, June, 1953.

Represented in the Harvard College Collection; Addison Gallery, Andover, Mass.; Boston Museum of Fine Arts and many private collections.

***Joseph Goto continued from page 33***

experimenting with composite pieces, constructing one magnified hypothetical bug which can in turn be divided into two, each of which is a complete structure in itself. The interior walls of these strange monsters are sometimes painted with red lead and, when exposed to the sunlight, glow with an almost infernal magic. In truth whether his forms are lyrical and gentle or terrifying and sadistic there is always present an element of magic.

***Recent Art of the Upper Midwest***

*continued from page 40*

most of them are well known at the national rather than the regional level. They represent almost as many styles or points of view as names listed, including realists, expressionists, abstractionists of all schools. And if one were to extend the list to include artists less well known nationally the same generalization would hold true, namely that one cannot generalize.

In other words it seems to me that twenty years after the full flower of regionalism in the Upper Midwest there is nothing that I can identify as a regional flavor left in this area. The younger artists are trained by artists of all styles who come from all parts of the country. They are, through innumerable national and international competitions and exhibitions and through the great increase in publication of works by the experimentalists, keenly aware of what is going on in New York or Paris. And further, I believe that the condition of the Upper Midwest is increasingly the condition of every other part of the United States.

To qualify my previous statement I may say that if any generalization is possible concerning the recent art of this region it is that there exists here an art of vitality and variety, predominantly

AUSTIN

BAUCHANT

BLANCHARD

BOMBOIS

BRAQUE

CHAGALL

DERAIN

DUFY

EISENDIECK

EVE

GRIS

LAURENCIN

LEGER

MAILLOL

MATISSE

MIRO

MODIGLIANI

PASCIN

PICASSO

ROUAULT

SOUTINE

UTRILLO

VIVIN

VLAMINCK

**PERLS GALLERIES**

32 E. 58 ST. NEW YORK

THE

**BURLINGTON MAGAZINE**

Founded 1903

THE BURLINGTON MAGAZINE — an international art journal, founded in 1903. Its reputation as a leading art magazine has been steadily maintained for fifty years. It is read all over the world and everywhere its authority is acknowledged. It aims at presenting the research of the world's foremost art scholars — at publishing material of real quality and value and at the same time it is experimental, independent and lively. Today, in a world of shifting values, its importance is more vital than ever. The magazine is indispensable to all seriously interested in the study and appreciation of the arts.

*Published Monthly* 5s. (USA \$1.00)

*Annually* £3 (USA \$10.00)

12 BEDFORD SQUARE, LONDON, W.C.1

or from

E. WEYHE, 794 Lexington Avenue, New York City, 21

Frank Jewett Mather, Jr., former Director of the Museum of Historic Art at Princeton University and internationally known art critic and art historian, died on November 11th, 1953.

Professor Mather had served since 1940 as a member of the Editorial Board of *Art in America*. His death is a great loss to all his friends and to this magazine.

## To Buy or not to Buy?



### *Appraiser of Art*

Specializing in  
SCIENTIFIC EXAMINATIONS  
OF  
PAINTINGS  
AND  
OBJECTS OF ART

#### *Estate Appraisals—Insurance Appraisals*

LABORATORY EQUIPPED TO DO X-RAY,  
ULTRA-VIOLET, INFRA-RED AND  
MICRO-CHEMICAL ANALYSIS  
WHERE NECESSARY

Member of The American Society of Appraisers

**SIGMUND ROTHSCHILD CO.**

119 West 57th St. New York 19, N. Y.  
Phone CIRCLE 5-8270 — 4750

experimental, and international rather than regional in its emphasis. To demonstrate my thesis I have chosen for illustration three younger artists of the region who would seem to typify the qualities I have mentioned. All three are teachers in university art departments: Byron Burford at the University of Iowa; Rudy Pozzatti at the University of Nebraska; and Harold Tovish at the University of Minnesota.

### *Rudy O. Pozzatti continued from page 46*

at first glance seems to be relatively non-objective. This painting reveals the strong sense of pattern, the careful organization that characterizes most of Pozzatti's works. On the basis of this picture it is not at all surprising to learn of the artist's subsequent leaning to actual architectural subject matter.

The other paintings shown are products of Pozzatti's stay in Italy, 1952-1953 on a Fulbright fellowship. He is of Italian parentage, and the year spent there had obviously a considerable impact. The works shown reveal a lighter, less intense color palette although still a very great feeling for construction in color planes which, in the paintings themselves, are much more important than the black and white illustrations make evident. The sense of geometric drawing as a base for the color pattern still persists and Pozzatti like so many of his Italian predecessors has seen how wonderfully the architecture of Italian cities lends itself to abstract statements.



## SILVERMINE GUILD OF ARTISTS

The Recognized Art Center of New England  
ART EVENTS AND EXHIBITIONS YEAR ROUND

## SILVERMINE GUILD SCHOOL OF ART

Approved by the State Board of Education for Veterans Training  
Professional Courses - Children's Classes - Open Art Classes  
PAINTING - SCULPTURE - CERAMICS - MUSIC  
MODERN DANCE - BALLET - DRAMA

CATALOGS AND INFORMATION ON REQUEST

NORWALK, CONNECTICUT

Let America's Thrilling History  
Come Alive in Your Home  
through the beautiful pages of  
*American Heritage*



**PUBLISHED AND EDITED  
BY THESE NOTED AMERICANS**

AMERICAN HERITAGE is published by the American Association for State and Local History, national association of historians and historical societies.

ROGER BUTTERFIELD, former LIFE editor and distinguished author of America's Past.

CARL CARMER, eminent folklorist, historian, novelist, editor "Rivers of America," author "Stars Fell on Alabama."

FRANK MONAGHAN, authority on the history of freedom in America; historical consultant, Freedom Train.

ALLAN NEVINS, Professor of History, Columbia University; twice a Pulitzer Prize winner.

ROY FRANKLIN NICHOLS, Professor of American History, University of Pennsylvania; winner of the Pulitzer Prize.

*Free*

IF YOU SEND PAYMENT WITH ORDER! One of the most popular articles ever published in AMERICAN HERITAGE.

Entitled "Old Sturbridge Village." 19 plates in full color.

**A BEAUTIFUL MAGAZINE**

AMERICAN HERITAGE, one of the most beautiful publications in America today and the only national magazine of American history. A large magazine magnificently printed on heavy, glossy stock. Contains no less than thirteen plates in full color. Each copy becomes a treasured possession, to take its place with the family's books . . . the presence of AMERICAN HERITAGE in a home is accepted at once as a mark of informed interest in things American.

**ABSORBING TALES OF OUR PAST**

HOW DID AN 18-MINUTE battle win independence for Texas . . . what accounted for the amazing hero-worship accorded a Dewey of another day — the Admiral . . . who were the people who produced America's native folk-culture . . . what was it really like to be captured by Indians, as told in contemporary accounts . . . did Napoleon's famed Marshal Ney die before a firing squad, or did he end his days as an American schoolmaster. From inquiries like these come the fascinating stories in AMERICAN HERITAGE — told with a blending of literary skill and historical accuracy that delights all who read them.

**MAIL THIS COUPON**

**AMERICAN HERITAGE,**

Box 969, Harrisburg, Penna.

Please enter my subscription(s) for 1 year (4 issues), at the rate of \$3 for the first subscription and \$2.50 for each additional gift subscription.

☐ Send me bill ☐ Payment enclosed

My name .....

Address .....

City ..... Zone .... State .....

Note: Please list on a separate sheet the names and addresses of those to whom you wish to give American Heritage.



## ALBERT DUVEEN

*Early and Modern American  
and  
Modern European Art*

19 E. 57 ST.  
New York 22, N. Y.

### **Olde Stone House**

*Offers . . .*

18TH CENTURY AMERICAN FURNITURE  
PRIMITIVE ITEMS — LANTERNS  
HOMESPUNS — UNUSUAL DOLLS  
CONN. WALNUT HIGHBOY AND LOWBOY  
Can be used as a pair — Early Queen Anne Style

**S. EDNA FLETCHER**

Cochecton Turnpike, R.D. 2 Newburgh, N. Y.  
On Route 17-K, 2 miles west from Broadway  
Telephone 2287

### JACOB EICHHOLTZ, 1776-1842

*Portrait Painter of Lancaster, Pennsylvania*

The writer is compiling a list of the paintings of Jacob Eichholtz with names of owners past or present. Information desired: names and dates of past owners, names and addresses of present owners, size of painting, signature if any, photographs and exhibition records not already listed at Frick Art Reference Library. Courtesy acknowledgement will be made if used in any publication. Please address Schenley Apartments, Fifth Avenue, Pittsburgh 13, Pennsylvania.

REBECCA J. BEAL

## MARTHA JACKSON GALLERY

20th Century  
American and European  
Paintings

22 EAST 66th ST., NEW YORK CITY

### *David Park continued from page 49*

"The implication is always 'I, too, must be great.' Well, darn it, I think that greatness is a lot like sex appeal, an enviable characteristic, but a characteristic that exists in the sight of others and not in one's self. . . . Painting is a fascinating, challenging, and absorbing activity. My job, it seems to me, is to paint with as much completeness of energy, insight, enthusiasm, and so on as possible, and if today I feel that I achieve this more nearly by using subjects, that's what I'm going to do today. . . . That my recent pictures haven't as yet developed the nasty trait of mocking me has been a positive encouragement."

### *Lew Davis continued from page 55*

California, and Marlow, Oklahoma. He has also painted murals for the Arizona State Capitol at Phoenix and Howard University, Washington, D. C. His easel paintings of this period document the people, shacks and landscape of Arizona's copper towns.

During World War II Davis served in the army, painting murals, editing a newspaper and conducting a morale program which won him the Legion of Merit. Then for five years, with his gifted sculptor-wife, Mathilde Schaefer, he developed a pottery center in Scottsdale, Arizona, and raised horses.

The paintings done since that time are more colorful, less illustrative and more abstract than the mining camp ones. But the same classical precision persists. There are no careless Davis pictures or drawings. In 1942 the late Donald Bear called him "one of the finest of the younger painters in this country."

### *For Sale*

#### 15 ORIGINAL PAINTINGS BY

VELASQUEZ	VALDES LEAL
GOYA	BORREL
J. SOROLLA	GONZALO BILBAO
PANTOJA DE LA CRUZ	FREDERICO GIMENEZ
ROSALES	ZURBARAN

For Details write: Jose Rivera Parreno  
Avenida El Panteon-Quinta "EVA"  
San Bernardino  
CARACAS - VENEZUELA

Though he is not prolific, Davis has exhibited widely in national exhibitions since 1934. His works are owned by the Newark, Northern Arizona and Santa Barbara art museums, the Pasadena Art Institute, the I.B.M. collection and Arizona State College.

**Charles Umlauf** continued from page 59

**Commissions:**

Bas-Reliefs in Cast Stone, Terra Cotta, and Wood for Post Office, Morton, Illinois; Post Office, Paulding, Ohio; and Baptist Student Center, University of Texas, Austin

Fountain Groups for Cook County Hospital Lobby and Lane Technical High School Botanical Gardens, Chicago

Two figures of St. Francis for Liturgical Arts Society, New York

"Crucifixion" in aluminum for Shrine of St. Anthony, San Antonio, Texas

1950 — 8' aluminum crucifix for St. Mark's Church of Burlington, Vermont

1951-52 — Life size Prometheus, commissioned by Mr. Percy S. Straus, Jr. for entrance hall of his residence in Houston, Texas

1952 — Bronze portrait head of General Ernest O. Thompson, commissioned by Mr. George Brown of Houston, Texas

1953 — Sculptured portrait relief of Mr. R. E. Harding for the Fort Worth National Bank

1953 — 6' kneeling Mother and Child, cast stone on granite base, for Chapel of Southwestern University, Georgetown, Texas

1953 — Four times life-size portrait head of George Huntington Hartford (founder of Atlantic and Pacific Enterprises), commissioned by Merchandise Mart of Chicago

**Works Owned:**

Permanent Collections of the following:

*DECORATIVE LIGHTING*

EARLY AMERICAN  
CHANDELIERS



REPRODUCED by

JAMES R. MARSH  
FIDDLERS' FORGE  
PITTSBOWN, N. J.

Illustrations on Request.

ROBERT JAY

**WOLFF**

• PAINTINGS

• Jan. 11 - Feb. 6

**SAIDENBERG GALLERY**

10 E. 77, N. Y.

2 to 5:30 p.m.

**KORMAN GALLERY**

835 Madison Avenue, New York

*Our "Americans with a Future"*

ROSS ABRAMS  
PAT ADAMS  
ETHEL BODDINGTON  
EDWARD COLKER  
EDMOND CASARELLA  
THOMAS GEORGE  
LOUIS GREBANAK  
SALVATORE GRIPPI  
HILDEGARDE HAAS

CLINTON HILL  
JOHN HULTBERG  
PAUL HULTBERG  
LESTER JOHNSON  
VINCENT JOHN LONGO  
SAMUEL MAITIN  
WALTER ROGALSKI  
DAVID SAWIN  
CHARLES SEIDE

Member Art and Antiques League of America

**LUDLEA ANTIQUES**

*Formerly of The Warwick*

BY APPOINTMENT ONLY

1530 Locust Street  
Philadelphia 2, Penna.

Exhibiting at the New York Armory Show in April

*The Streeter Blairs*

AMERICA'S LARGEST STOCK  
OF

EARLY AMERICAN ANTIQUE FURNITURE  
AND SMALL ITEMS  
INVITES YOUR ATTENTION

736 No. Lacienege  
Los Angeles 46, California

## CHARLES BARZANSKY GALLERIES

664 Madison Avenue      New York City

PAINTINGS — PICTURE FRAMING

### OUT-OF-PRINT REFERENCE BOOKS

Furniture	Porcelain
Glass	Architecture
Silver	Ornament & Design
Pewter	Costume
Clocks	American Art

### *Bookshop of James J. Kane*

135 East 34th Street, New York 16, N. Y.

OUR CATALOGUES SENT UPON REQUEST

LExington 2-4539

## THE ART QUARTERLY

The American magazine of the connoisseurship of art, addressed to the collector and the student.

A new feature is the checklist of important acquisitions in American and Canadian museums.

Editors: W. R. Valentiner; E. P. Richardson

Associate Editor: Paul L. Grigaut

Price: \$5.00 per year; \$1.25 per copy

5200 Woodward Avenue, Detroit 2, Michigan

International Business Machines Corporation  
Witte Memorial Museum, San Antonio, Texas  
Dallas Museum of Fine Arts, Dallas, Texas  
Museum of Fine Arts of Houston, Texas  
Fort Worth Art Association, Texas  
Santa Barbara Museum  
Fort Worth Children's Museum, Texas  
Liturgical Arts Society

Private collections: more than sixty sculptures, also drawings

Teaching: Associate Professor of Art, Department of Art, University of Texas, Austin

### *Gilmer Petroff continued from page 65*

To look at a Petroff painting is to understand that its artist loves to paint. He revels in color and texture. The late Edward Alden Jewell noted it and said: "Gilmer Petroff's watercolors race across the paper with liquid swiftness. Clarity is one of their principal assets and this virtue applies to the texture of the medium and to the drawing." Small of stature, fluent in expression and technique, Petroff has the dynamic character which makes creative expression a necessity to him. It is fortunate that he has the tools of knowledge and skill which make a reality of that necessity.

No single style of interpretation dominates the artist. Abstract, semi-abstract, and realism are all present in balance. Colors are always clear and vibrant. Subject matter ranges from hulking industrial plants to the silvery dunes of the Carolina beaches. Petroff loves the landscape of South Carolina and understands its life. All that is reflected in the inventive tremolo of his brush.

He is represented in the collections of the High Museum, Atlanta, Georgia; Gibbes Gallery,

## ART BOOKS IN ALL LANGUAGES

*New, Old & Rare*

E. Weyhe  
New York 21

794 Lexington Ave.  
Telephone 8-5466



Charleston, South Carolina; O'Hara Collection, Washington, D. C.; Saranac Lake Art Association; and with murals in Clemson and Columbia, South Carolina and Staten Island, New York.

**Syd Solomon** *continued from page 68*

East, though, were the soaring glories of the Appalachian range, tier after tier of beauty in color and texture. Some of both attributes of his natal origin rubbed off on Solomon.

His training and experiences were of catholic mold. Study at the Art Institute of Chicago and L'Ecole des Beaux Arts in Paris provided the springboard for his own personal development. The roles of newspaper artist, camouflage designer, and reconnaissance artist in the Normandy landing led to instructorships with the Engineer Board (in camouflage design), at the Pittsburgh Art Institute, at the Ringling Museum of Art, and to the creation of his own Sarasota School of Art.

National and regional shows have honored Solomon since with prizes and showings. Posts as National Director of Artist's Equity and membership on the Board of Directors of Artist's Equity and on the Board of Directors of the Sarasota Art Association testify to the respect of his peers for his integrity and ability, as well as for his creative talent.

Today Solomon boils (he never sits) over his madly-painted studio and surprising Florida hillside. He is a truly sybaritic host and enjoys nothing more than people and a party. His School and home, Phillippi Crest in Sarasota, have seen many of both. The turbulence of his life, the

Forthcoming Art Books from

## **Wittenborn**

*Idea: Design Annual, 1954* \$8.50

American Section ed. by Alvin Lustig

*New Furniture, vol. 2: 1954* \$8.50

American Section ed. by Alvin Lustig

*Giedion-Welcker: Contemporary Sculpture* \$6.50

A revised ed. with bibliogr. by B. Karpel

Ask for art bulletin: 38 East 57 St., New York 22

*The finest in  
old and contemporary art*

Originals and fine  
reproductions

Monthly exhibitions

## **LEONID KIPNIS GALLERY**

Coming —

1st exhibition of  
**ROBERT HARTMAN**

33 Church Lane

Westport

Connecticut

*Paintings by Nineteenth and  
Twentieth Century Americans*

WRITE

MRS. F. F. SHERMAN

MILLINGTON, N. J.

TIBOR DE NAGY GALLERY

*The New  
New York Painters*

206 EAST 53 STREET NEW YORK 22 N. Y. - PLAZA 9 1621

visit of peoples from many countries, and even the throbbing of the bongo drums on his patio impress patterns on his canvases. Similarly the life of the Gulf Coast, circuses and fishing, tropical growth and quiet backwaters, are all snatched up by an impatient imagination. His interpretation is equalled only by the variety of media attempted: oils and watercolors, encaustics and gouache, oil soluble dyes, india inks, casein, and water glue methods of resist — in myriad combinations.

Syd Solomon gives no appearance of being a young-man-in-a-hurry. Rather, he wants to have a damned good time on the way as well as the satisfaction of knowing that there have been no unexplored byways en route to his personal idiom of painting. He succeeds on both counts; and both are reflected in the swirling colors and patterns of his canvases.

He is represented in a number of art galleries including the Florida Gulf Coast Art Center, Clearwater, Florida; Florida Southern College; High Museum, Atlanta, Georgia.

ANTIQUES AND INTERIORS

**CURTIS**

CARLETON L. SAFFORD  
RUDOLPH HENDRIC

**TAVERN**

WEST GRANVILLE, MASS. PHONE 3610

## Future Issues

### Spring Issue . . .

#### **AMERICAN PRIMITIVE PAINTING**

Illustrated with 100 masterpiece examples from the collection of Colonel and Mrs. Edgar W. Garbisch. Contents include:

Introduction by *Bernice and Edgar W. Garbisch*

A Definition by *Alice Winchester*

Likenesses by *Frank O. Spinney*

Inhabited Landscapes by *James Thomas Flexner*

Daily Life of the American Folk by *Louis C. Jones*

Colloquial History Painting by *Virgil Barker*

Still Life and Decoration by *Carl W. Drepperd*

Memorials by *Edith Gregor Halpert*

Fractur by *Donald A. Shelley*

House and Sign Painting by *Nina Fletcher Little*

### Summer Issue . . .

#### **TRENDS**

This special issue, guest-edited by S. Lane Faison, Jr., will be a survey of trends in contemporary American painting, sculpture, architecture, and graphic arts. In order to approach American art trends with a broad perspective, the subject will be discussed by a panel of outstanding critics from England, Europe and America.

Sherwin and Margaret Metzger Phone Hillsboro Upper Village 4-6



*Early American Furniture  
Authentic Arts and Decorations*

LOWER VILLAGE

Junction of Routes 31 & 9

HILLSBORO, NEW HAMPSHIRE

## SALE-Early AMERICAN PAINTINGS-SALE

We are selling out a large collection of Early American Paintings at very attractive prices.

BLAKELOCK  
KENSETT  
DOUGHTY

A. B. DURAND  
INNESS  
T. MORAN

BIERSTADT  
DANGERFIELD  
PRIMITIVES

And many more artists.

*List on request.*

CHAPELLIER GALLERIES 48 East 57th Street New York 22, N. Y.



Stone Apsara pre Tang  
Currently exhibited at  
Fort Worth Art Center

C. T. LOO, Chinese Art  
Frank CARO, successor

Tel. Plaza 3-2166 41 East 57th St., New York 22

*Presenting*

## THE NEW *Art in America*

FOR 1954

**NEW CONTENT** Features contemporary as well as early American art, includes painting, sculpture, architecture, graphic arts.

★ ★ ★ ★

**NEW EDITORIAL BOARD** Top authorities in each field: Virgil Barker, John I. H. Baur, Walter W. S. Cook, Louisa Dresser, Lloyd Goodrich, Talbot Hamlin, Bartlett H. Hayes, Jr., Katharine Kuh, Nina Fletcher Little, Dorothy C. Miller, Earle W. Newton, Duncan Phillips, Edgar P. Richardson, James Thrall Soby, Gordon Washburn, Alice Winchester, Carl Zigrosser.

★ ★ ★ ★

**NEW FORMAT** New design, a new two-color cover. Most important, text and illustrations are **doubled** through larger page size, more pages per issue.

★ ★ ★ ★

**NEW TRIAL SUBSCRIPTION RATE** \$3.50 instead of \$6.00 a year (new subscribers only). Write for subscription to ART IN AMERICA, Cannondale, Connecticut.



*grace borgenicht gallery*

61 E 57

*contemporary american art*

**CONTEMPORARY AMERICAN ART**

**WILLARD  
GALLERY**

**23 WEST 56**

**NEW YORK**

**M I D T O W N**

GALLERIES

A. D. GRUSKIN, DIRECTOR

representing

**IMPORTANT CONTEMPORARY  
AMERICAN ARTISTS**

RECENT ADDITION TO MIDTOWN GALLERIES GROUP

ROBERT VICKREY

**17 EAST 57 ST.**

**NEW YORK**

**MODERN  
AMERICAN  
& ITALIAN**

Paintings  
Sculpture  
Drawings  
Gouaches

AFRO • BIROLI • CARLYLE BROWN • CREMONINI  
GLASCO • LORAN • MIRKO • MORLOTTI • ROLLO  
ROSENTHAL • RUVOLO • SAGE • SIMS • VEDOVA

**catherine viviano**

42 EAST 57 STREET

NEW YORK 22, N. Y.

**Where to See**

**"Americans with a Future"**

*Bill Bomar*, paintings (p. 60)

Betty McLean Gallery, 8415 Varsity Plaza, Dallas, Texas

Weyhe Gallery, 794 Lexington Ave., New York City

*Byron Burford*, paintings (p. 44)

Art Department, Iowa University, Iowa City, Iowa

*Gardner Cox*, paintings (p. 29)

Portraits Inc., 136 E. 57 St., New York City

Margaret Brown Gallery, 280-82 Dartmouth Street, Boston, Massachusetts

*Lew Davis*, paintings (p. 55)

Dalzell Hatfield Galleries, Ambassador Hotel, 3400 Wilshire Blvd., Los Angeles, California

*Seymour Fogel*, paintings (p. 63)

Betty McLean Gallery, 8415 Varsity Plaza, Dallas, Texas

*Robert Frame*, paintings (p. 57)

Dalzell Hatfield Galleries, Ambassador Hotel, 3400 Wilshire Blvd., Los Angeles, California

*Paul Frazier*, sculpture (p. 15)

Munson-Williams-Proctor Institute, 314 Genesee St., Utica, New York

*Sidney Gordin*, sculpture (p. 20)

Grace Borgenicht Gallery, 61 East 57th Street, New York City

*Joseph Goto*, sculpture (p. 33)

4565 Lake Park Avenue, Chicago, Illinois

*George Hartigan*, paintings (p. 18)

Tibor de Nagi Gallery, 206 East 53rd Street, New York City

*Fenton Kastner*, sculpture (p. 51)

Gump's Art Gallery, 220 Post Street, San Francisco, California

*Herbert Katzman*, paintings (p. 22)

Alan Gallery, 32 East 65th Street, New York City

*William Kienbusch*, paintings (p. 13)

Kraushaar Galleries, 32 East 57th Street, New York City

## Where to See "Americans with a Future"

**George Lloyd**, sculpture (p. 30)

Lloyd Gallery, Troy, New Hampshire

**Robert McChesney**, paintings (p. 52)

Sausalito Art Center, Sausalito, California

**Robert Nickle**, collages (p. 36)

328 W. Willow Street, Chicago 14, Illinois

**David Park**, paintings (p. 49)

2527 Piedmont Ave., Berkeley, California

**Gilmer Petroff**, paintings (p. 65)

Columbia Museum of Art, 1112 Bull St., Columbia, S. C.

**Rudy O. Pozzatti**, paintings (p. 46)

Weyhe Gallery, 794 Lexington Ave., N. Y. C.

Martha Jackson Gallery, 22 E. 66 St., N. Y. C.

Jacques Seligmann & Co., 5 E. 57 St., N. Y. C.

**Syd Solomon**, paintings (p. 68)

Associated American Artists, 711 Fifth Ave., New York City

Gulf Coast Gallery, 322 Washington Blvd., Sarasota, Florida

**Evelyn Statsinger**, drawings (p. 37)

5438 S. Kenwood Avenue, Chicago 15, Illinois

**Duncan Robert Stuart**, paintings (p. 66)

School of Design, North Carolina State College, Raleigh, North Carolina

**Jean Tock**, sculpture (p. 31)

Boris Mirski Gallery, 166 Newbury Street, Boston, Massachusetts

**Harold Tovish**, sculpture (p. 41)

Art Department, University of Minnesota, Minneapolis, Minnesota

**Charles Umlauf**, sculpture (p. 59)

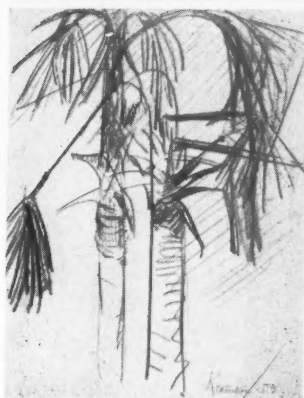
Betty McLean Gallery, 8415 Varsity Plaza, Dallas, Texas

**Robert Vickrey**, painter (p. 25)

Midtown Galleries, 17 East 57th Street, New York City

**Pegot Waring**, sculpture (p. 56)

8364 Melrose Ave., Los Angeles, California (Studio and Outdoor Sculpture Gallery)



**DORIS  
KREINDLER**

Jan. 25 - Feb. 9

**JACQUES SELIGMANN & CO.**  
Contemporary American  
Department  
5 East 57 Street, New York

*New Paintings*

**JACKSON POLLOCK**

Feb. 1-27

**SIDNEY JANIS**

**15 E 57**

**AMERICANS WITH A  
FUTURE**

AT

**THE ALAN GALLERY**

32 E. 65 St.

New York 21, N. Y.

**AMERICAN CONTEMPORARY ART**

**A C A GALLERY**

63 E. 57 ST.

N. Y. C.



COME ONE! COME ALL!



## ANTIQUES FAIR

at Silvermine Tavern

SILVERMINE • NORWALK • CONN.

MARCH 18 through 21

11 A.M. to 10 P.M.

A rare delight for collectors . . . a joy for those who simply like to browse around. Make your visit to the Fair a festive occasion and enjoy luncheon, cocktails, tea or dinner at the famous Silvermine Tavern. Delicious food . . . good drinks . . . friendly hospitality . . . attractive overnight accommodations.

FREE ADMISSION!

Telephone: Norwalk 6-2588



Ignatius Marion Wiese, Prop.



George & Michael Abraham  
Gilbert May

## ANTIQUES

American Glass a Specialty —  
Lists on Request

Route #57

West Granville, Mass.

ELIZABETH S. STOKES

*Antiques*

East Weare, New Hampshire  
Telephone Weare 6-4

Eighteenth-century furniture and collectors' items in porcelains, decorative accessories and a large collection of early Maine and New Hampshire hooked rugs.

## Contributors

**H. Harvard Arnason** is both Chairman of the Art Department at the University of Minnesota and Director of the Walker Art Center. He has been an instructor at Northwestern University, research assistant and lecturer for the Frick Collection, lecturer at Hunter College, associate professor of art at the University of Chicago, and Chief of the program planning and evaluation unit in the State Department Office of International Information and Cultural Affairs.

**John I. H. Baur** is Curator of the Whitney Museum of American Art and was for many years Curator of Painting and Sculpture at the Brooklyn Museum. He is author of *Revolution and Tradition in Modern American Art* (Library of Congress Series in American Civilization) and of monographs on George Grosz, Loren MacIver and I. Rice Pereira. He has also written extensively on nineteenth-century American art, including the introductory text to the M. and M. Karolik Collection at the Boston Museum of Fine Arts, monographs on Eastman Johnson, John Quidor, Theodore Robinson, and the recently published *American Painting in the Nineteenth Century, Main Trends and Movements*.

**John Richard Craft** has been organizing Director of the Columbia Museum of Art and its Richland Art School since 1950, and is President of the Southeastern Museums Conference of the American Association of Museums. He was a Director of the Washington County Museum of Fine Arts in Hagerstown, Maryland, from 1940 to 1949. He is a joint product of Andover, Yale, Johns Hopkins, the University of Paris, the American School of Classical Studies in Athens, the Art Students League, the Academie Julien, and assorted art instructors. He is a museum director, archeologist, lecturer, and contributor to many national periodicals.

**Daniel S. Defenbacher** is Director of the Fort Worth Art Center. He was formerly Director of the Walker Art Center in Minneapolis, and from 1936 to 1939 Assistant to the National Director of the Federal Arts Project. He is the author of *Watercolor — U.S.A.*, a contributor to art periodicals and lecturer on modern art and museum administration.



## Contributors

**Alfred Frankenstein** is art and music critic of the San Francisco Chronicle and lecturer on American art at the University of California. He is author of *After the Hunt*, a study of William Harnett and other American still life painters recently published by the University of California Press, and co-author, with Arthur K. D. Healy, of *Two Journeyman Painters*, a study of B. F. Mason and A. G. D. Tuthill which made up the entire issue of *Art in America* for February, 1950, and has been reprinted in book form by the Sheldon Museum of Middlebury, Vermont.

**Lloyd Goodrich** is Associate Director of the Whitney Museum of American Art. He is Director of the American Art Research Council; and also author of full-length biographies of Thomas Eakins (1933) and Winslow Homer (1944), and is currently working on another on Albert Ryder. He has written a number of shorter books on contemporary American artists, including Yasuo Kuniyoshi (1948), Max Weber (1949), Edward Hopper (1950), and John Sloan (1952); and he is now at work on a catalogue of the collection of the Whitney Museum which will form a survey of twentieth-century American art.

**Bartlett H. Hayes, Jr.** is Director of the Addison Gallery of American Art, Phillips Academy, Andover, Massachusetts. His art study began in 1927 with Philip Hale, a Boston painter; there followed a winter sampling courses at the Santa Barbara School of Art in California; subsequently four years of independent study in Europe. He then held various positions as instructor, assistant curator and lecturer in fine arts. Mr. Hayes is at present a member or trustee of a dozen art committees and organizations. He is author of several monographs, numerous articles, and co-author of *Layman's Guide to Modern Art* published by Oxford University Press.

**Katharine Kuh** is Curator of Modern Painting and Sculpture at the Art Institute of Chicago and also Curator of the Gallery of Art Interpretation. She is author of *Art Has Many Faces*, published by Harper and Brothers in 1951 and also author of *Leger*, published by the University of Illinois Press in 1953.

[continued on Page 84]



CORDELIA — A charming Georgian satin stitch picture 17" x 14".

Mrs. Eleanor Sawyer

Charlestown  
Route 12

New Hampshire  
Tel. Chas. 70

Direct Importer of Choice Antiques

A large stock of 18th and early 19th century pottery, porcelain, glass and decorative accessories of exceptionally fine quality.

## LILLIAN BLANKLEY COGAN

*Extensive Collection of  
Rare Americana*

*Early New England Furniture  
and Furnishings*

22 High Street

Farmington, Conn.

By appointment only

Tel. 7-9259

*You will be interested in attending the*

## 38th EASTERN STATES ANTIQUES FAIR

*held at the Westchester County Center in*

**WHITE PLAINS, N. Y.**

**May 3 through 8**

Here there will be on view and for sale  
fine examples of early American craftsmanship,  
including furniture and furnishings.

## AMERICAN PAINTINGS



Primitive and Historical



ARGOSY GALLERY

116 East 59th Street, New York 22, N. Y.



A New England Sea Captain  
Oil on canvas

C. 1810  
25 x 30

This outstanding portrait, by an unidentified American artist, shows Island Seguine, Maine, and the first hand fired Seguine Light in the background. Gold cove frame.

**ROBERT C. ELDRED**

East Dennis, Mass.

Specialist in American Marine Paintings

Inquiries solicited

## Contributors *continued from page 83*

**Dorothy C. Miller** is Curator of the Museum Collections at the Museum of Modern Art, where she works on acquisitions and exhibitions of the painting and sculpture collections, as well as loans to other institutions. She has also organized a series of special exhibitions, and their accompanying publications, chiefly devoted to contemporary American art, among them *Americans 1942*, *American Realists and Magic Realists*, *Romantic Painting in America*, *Fourteen Americans*, *Fifteen Americans*, *Lyonel Feininger*, *Charles Sheeler*, and *John B. Flannagan*.

**Arthur Millier**, dean of the West Coast art critics, has been writing art criticism for the *Los Angeles Times* for the past twenty-seven years. His major interest in art has been the recognition of the many young artists emerging in California during the past quarter of a century when this area has become a great art center. Mr. Millier was a practicing artist before turning to criticism. He attended the California School of Fine Art in San Francisco and his etchings are in numerous public and private collections. He served for fifteen years as Pacific Coast correspondent for *Art Digest*, and has written for many other magazines. He is the author of monographs on Henry Lee McFee, Millard Sheets, Maynard Dixon, Paul Landacre, and Max Band. For the past four years he has written catalogs for the art exhibitions at the Los Angeles County Fair.

**James Thrall Soby** is a Trustee of the Museum of Modern Art, New York City, and Chairman of the Committee on the Museum Collections. He was formerly Assistant Director and then Director of Painting and Sculpture at the Museum of Modern Art, and Chairman of the Editorial Board of *Magazine of Art*. He is art critic for the *Saturday Review of Literature* and contributor to numerous art publications. He is author of *After Picasso*, *The Early Chirico*, *Tcheletchew*, *Salvador Dali*, *Georges Roualt*, *The Prints of Paul Klee*, *Ben Shahn*, *Contemporary Painters*, *Modigliani*, *Romantic Painting in America* (with Dorothy C. Miller), and *Twentieth Century Italian Art* (with Alfred H. Barr, Jr.).